

MASTERPIECES SELECTED FROM THE UKIYOYE SCHOOL



MASTERPIECES SELECTED

from

THE UKIYOYÉ SCHOOL

WITH BRIEF HISTORY OF THE DEVELOPMENT OF THE
SCHOOL, BIOGRAPHICAL SKETCHES OF THE
ARTISTS, AND SOME CRITICAL
DESCRIPTIONS

BY

SHIICHI TAIIMA

AUTHOR OF SELECTED RELICS OF JAPANESE ART, MASTERPIECES SELECTED FROM THE KÖRIN SCHOOL, ETC., ETC.

VOLUME II

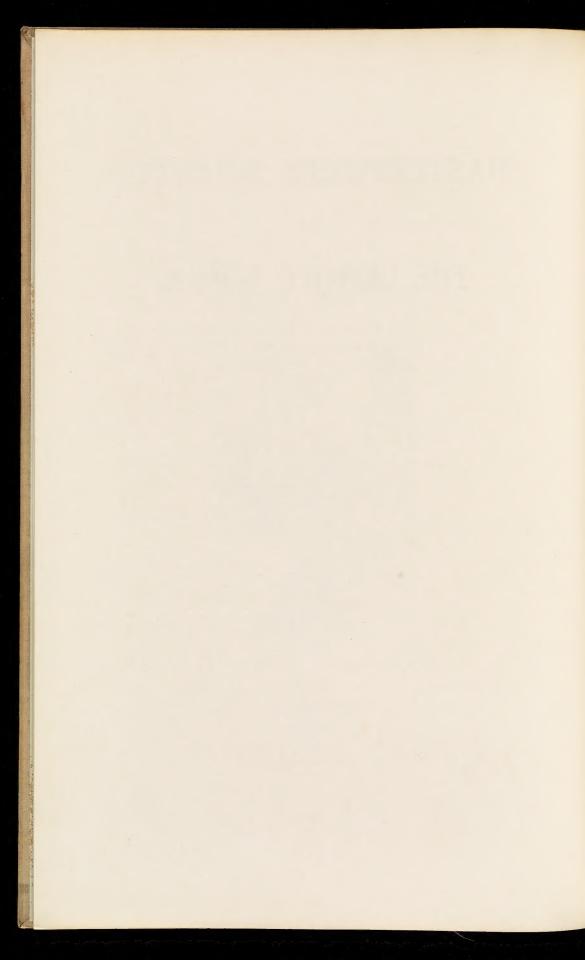
PUBLISHED BY

THE SHIMBI SHOIN

токуо

MCMVI

[ALL RIGHTS RESERVED]



MASTERPIECES SELECTED FROM THE UKIYOÉ SCHOOL.

VOLUME II.

LIST OF PLATES.

41.	Summer Scene	****		****	****				Ву	Chôshun Miyagawa.
42.	Beauties in a Maple-Grove	****	****						Ву	Chôshun Miyagawa.
43.	Beauties Leading a Horse	****		****				****	Ву	Chôshun Miyagawa.
44.	A Beauty		****	****		****	****	****	Ву	Chôshun Miyagawa.
45.	Girls, with a Horse, Looking at Mount	Fuji.	****		****		****	****	Ву	Chôshun Miyagawa.
46.	A Beauty on a Horse and Attendants.	****	****			****	****	****	Ву	Chôshun Miyagawa,
47.	Looking at Plum-Blossoms	****	****	****	****		****		Ву	Chôshun Miyagawa.
48-49.	Men and Women Playing Together	****					****	****	Ву	Chôshun Miyagawa.
50.	A Beauty Playing the Samisen	****	****	****		****		****	Ву	Shunsui Katsu-Miyagawa
51.	A Beauty Perfuming Her Clothes	****	****	****			***		Ву	Chôki Miyagawa.
52.	A Beauty and a Girl			****	****		****		Ву	Chôki Miyagawa.
53-	Beauties Playing Cards		****			****		****	Ву	Isshô Miyagawa.
54.	Men and Women Playing Together		****	****	4=+4		****		Вy	Masayuki Miyagawa.
55.	Two Beauties Strolling,		****		****			****	Ву	Shunshô Katsukawa.
56.	A Beauty Under the Blossoms	****							Ву	Shunshô Katsukawa.
57.	A Beauty and a Cat	****	P4 4 4		****			****	Ву	Shunshô Katsukawa.
58–59.	Beauties			****				****	Ву	Shunshô Katsukawa.
60.	Seven Beauties in a Bamboo Grove			,			****		Ву	Shunshô Katsukawa.
61.	A Group of Beauties Looking at Kaken	nono.	****			****			Ву	Shunshô Katsukawa.
62.	Dramatic and Theatrical Pictures							****	Ву	Shunshô Katsukawa.
63.	Worshipping at the Shrine in the Fo	ur Se	asons	: S	orts	of	the !	Five		
	Festivals		****				****	:	Ву	Shunchô Katsukawa.
64.	A Beauty Casting a Fish-Line	****		****	****	****			Ву	Shunchô Katsukawa.
65.	A Group of Beauties Playing	***	****						Ву	Shunchô Katsukawa.
66.	Nagayé	****		****	****				Ву	Shunchô Katsukawa.
67.	The Wedding Procession		4557	****	****		****		Ву	Shunyei Katsukawa.
68.	Female Wood-Cutters		****			****	****	****	By	Shunyei Katsukawa.
69.	Playing Music and Dancing		****	****			****		By	Shunkô Katsukawa.
70.	A Beauty and Two Girls		****	****	****	****	****		Ву	Shundô Katsukawa.
71.	A Beauty	****	****						Ву	Shungyô Katsukawa.
72.	A Scene of Yamazaki, and the Inva	sion :	at N	ight,	Fro	m t	he (Onna		
	Chûshingura				****				Ву	Shunzan Katsukawa.
. 73-	A Beauty at Her Toilet		****	****	****		****	4015	By	Shunzan Katsukawa.





PART FOUR.

MIYAGAWA SCHOOL.

The two great schools of Ukiyoyé, which arose after the Hishikawa, are the Torii and the Miya-

Change in Order of the Miyagawa and the Torii Schools: and also of the Miyagawa and the Katsukawa Schools, on the same and an different points. gawa (including Katsukawa). The former was founded by Kiyonobu Torii, who died in the 14th year of Kyôhô (1729). The founder of the latter was Chôshun Miyagawa, who died in the 2nd year of Hôreki (1752). If we were to follow the chronological order of their evolution, we should first consider the Torii school; yet inasmuch as that

school was somewhat different in its methods and styles, while the lineage of the Hishikawa school is more clearly traced in the method of the Miyagawa school, we shall, therefore, first take up the latter for consideration.

The Katsukawa school owed its origin to a change of the name Miyagawa, and the former name was popular for a longer time than was the latter, as well as to the fact that many artists took the name of Katsukawa in preference to that of Miyagawa. Although it may seem, at the first glance, proper to treat all the artists of the two schools under the one title of Katsukawa, yet not only have we some disinclination to set aside carelessly the name of Miyagawa, the founder, but, if we make a minute inspection, we find that there is some distinct difference between Chôshun Miyagawa and Shunshô Katsukawa (who will be discussed in the next part). Therefore, we now purpose taking Shunshô and all of his school under the name of Katsukawa, on the one hand; and, on the other, we take Chôshun and his pupils under the name of Miyagawa, and consider these two groups separately; the first falls into the next part and the second into this part.

CHAPTER L

CHÔSHUN MIYAGAWA.

After the death of Moronobu Hishikawa, the latter days of this school were not very flourishing; Current of Ukiyoyé at the time of Chôshun.

as has been already explained in the last part. In Ósaka, at that time, there the time of Chôshun.

arose Morikuni Tachibana (1678–1748) and in Kyôto, Sukenobu Nishikawa (1674–1754), and they were popular for their publication of picture-books; but in the motherland of Ukiyoyé, that is Yedo, Kwaigetsudô Ankei (to be mentioned in the next volume), Kwaigetsudô Ando, and Kiyonobu Torii (also to be mentioned in the next volume) were living, yet their fame cannot be said to have attained the popularity of Moronobu or Sukenobu. As for the Kwaigetsudô family, after Ankei and Ando, some had succeeded to their methods; but these could not, at last, succeed in establishing a school strong enough to be considered a rival of other schools, such as Hishikawa, Torii, or Miyagawa and Katsukawa. Although Kiyonobu was, indeed, the founder of the Torii school, yet that school owed its popularity to the genius of Kiyonaga, who arose afterwards (1752–1815, to be mentioned in the next volume). For the reasons we have just given, we must first count on our fingers as the greatest of the Ukiyoyé artists then in Yedo, Chôshun Miyagawa.

Chôshun Miyagawa's true family name was Ofuji, and he himself was commonly called Chôzayemon Biography of Chôshun which given name was subsequently changed to Kiheiji. His pen-name was Miyagawa. Shunkyokudô. His signature on his pictures was often written thus: 日本繪宮 別長春 "Yamatoyé Miyagawa Chôshun." It is said that he was from the village of Miyagawa, Kaisei county, Owari province; but at the present time there is no village of that name in Owari. During the Genroku era (1688–1703), Chôshun went to Yedo, where, at first, he studied the Tosa school; but after a time he came to love the methods of Moronobu Hishikawa's school: yet, taking for his especial subjects the genre of that time, he eventually evolved his own school. In the commentary Ihon Zôho Ukiyoyé Ruikô, there is the following paragraph: "It seems that Chôshun was not a pupil of Moronobu; but as this is not certain, we shall have to investigate still further." When Moronobu died, in the 7th year of Genroku (1694), Chôshun was only twelve years of age; hence, undoubtedly, he did not study directly under Moronobu. Once, Chôshun was an official of his ward, and painting was his recreation, or side-work. When his fame as an artist had become fairly established, he was succeeded in his official position by his son-in-law, Zenjirô, and he became a professional painter of Ukiyoyé pictures.

In the 2nd year of Kwanyen (1749), the Shrine of Tôshôgû, at Nikkô, was to be repaired, and Shunka Kanô, a painter in the service of the Tokugawa Shôgunate, was commanded to retouch and repair the decorative pictures of the shrine. Shunka, knowing Chôshun's skill as a colourist, wished to have him as his deputy in executing the work. Then Chôshun, with his son Chôsuké and some other of his pupils, went to Nikkô to undertake the task. It was agreed that their wages were to be paid at Nikkô; yet, notwithstanding the fact that the work had been completed, Shunka did not pay, and Chôshun called upon Shunka and urged payment; whereupon an altercation arose. The pupils of Shunka struck Chôshun, bound him, and threw him on to the dust-heap. Chôsuké, wondering why his father did not return, although it was very late, went in search of him, and having found him, brought him back. Chôsuké was enraged and, wearing a sword, he went again to Shunka's, attacked his followers, wounded several, killed two of them, and was killed himself; or, as some say, he surrendered

himself and appeared before the judge by whom he was sentenced to be executed. As a consequence of this affair, the family of—Shunka was uprooted and Chôshun was banished from Yedo because he had been a partner of his son. It is said that he was exiled to a lonely island, Niijima, of Izu province, but he was soon pardoned and returned to Yedo. He died on the 13th day, 11th month, 2nd year of Hôreki (5th of December, 1752), when he was seventy-one years old. Among his pupils, Shunsui and Chôki arose, and perhaps Isshô and Shôko were also his pupils. As Chôshun had become a criminal, Shunsui, one of his pupils, changed his name to Katsu-Miyagawa; whether this was because he felt some delicacy in perpetuating the name of that master or because he disliked to be known as his pupil, is not certain. Afterwards, he abbreviated this name to Katsukawa, which name was successively used by his followers. Therefore, Chôshun is also indirectly the founder of the Katsukawa school.

From the works which Chôshun has left to us, we see, after some study, that his school sprung The School and Work from the influence of Moronobu Hishikawa, as he had loved that school from the first. In the middle period of his career, he had followed Kwaigetsudô, and moulding both into one, but eliminating the carelessness of Kwaigetsudô while substituting therefore new skill, he completed his own originality: hence, in his career there are three periods of change. Among the masterpieces given in this volume, the pictures, "Pleasures of the Four Seasons" (of which we reproduce a part of the "Summer Scene," as Plate 41.), are still immature and we do not detect his own free touch; while the method of painting features, the colouring, and some other traits, much resemble those of the Hishikawa school; but those of "Beauties in a Maple-grove" (Plate 42.) and "Beauties Leading a Horse" (Plate 43.) evince a matured skill and there is no longer any amateurish posing: this is especially true of the latter,-the figures of the Beauties, their sleeves, and the hems of their robes, already display his specialty and we notice that his touch has become free. If we compare these pictures with the works produced later, we realise that these were the productions of his first period; while we likewise see that his school had its origin in the Hishikawa and that, in the course of progress, there occurred many changes. The conspicuous masterpieces which show that Chôshun followed Kwaigetsudô, is the picture, "A Beauty," (Plate 44.). His way of drawing, to show obesity or attenuation,-gained from Kwaigetsudô,-is apparently different from the Hishikawa school of the first period; while his bold treatment of the patterns of the robe and its colouring, are especially clear and conspicuous. The form of the Beauty more clearly shows his specialty, which was the marked characteristic of "Beauties Leading a Horse;" in this point, also, it resembles Kwaigetsudô. Of course, in painting these pictures, taking the manners and customs of the time for his subjects, he did not altogether follow the ways of Kwaigetsudô; because, if he had strictly followed that school and had not painted in his own free way, he could not have founded his own school. The marked traits of Chôshun, as a great artist, are these: first, he loved the Hishikawa school; second, having followed Kwaigetsudô and after having assimilated the strong points of both, he evolved his own unique method. Therefore, the real merit of Chôshun is to be seen in the following enumerated pictures, which conspicuously show his own conceptions: such as the pictures, "Girls with a Horse Looking at Mount Fuji" (Plate 45.); "A Beauty on a Horse" (Plate 46); "Looking at the Plum blossoms" (Plate 47., a part of a roll); "Men and Women Playing Together" (Plates 48. and 49., parts of a roll); etc. This kind of treatment is a genuine characteristic of the so-called Miyagawa school, and in these pictures we notice that Chôshun had assimilated the methods of the two schools hereinbefore mentioned, adding a new conception and painting beautifully. The style of the coiffure, the features, and the pose of the figures still display some points of the Hishikawa school, yet are quite different in general effect. In his way of painting fat or thin figures, he greatly changed the Kwaigetsudô's method; while in depicting

patterns and in colour-scheme, he is just midway between the careless, coarse treatment of Kwaigetsudô, and the delicacy of treatment displayed by artists of later years. Still, the elegant taste of the Genroku era is shown as it then existed, and he perfected a special mode of his own which is very rich and elegant in taste. His effective patterns and his colouring remind us that Shunka Kanô had chosen him as his assistant in re-decorating the pictures of the Nikkô shrine, and we cannot help feeling sorry for him that, for this reason, he got into trouble.

His masterpieces are mostly of this kind, and his best ones, again, are distinctly of this sort; hence we may conclude that these kinds show us the genuine, strong points of his career just after he details, which he used to insert as accessories, he followed the methods of artists of the Kanô school in its later middle years; such as Tannyû Kanô (1602-1674), Tsunenobu (1636-1713), or Itchô Hanabusa (1652-1724): therefore his handling of the brush was very skilful. In the picture of "Beauties in the Maple-grove;" in the maple-tree and the willow in that of "Beauties Leading a Horse," the technique resembles that of Tannyû, but is much gentler; while the plum-blossoms in the picture, "Looking at the Plum-blossoms," are like those by Tsunenobu. The pine-tree, the cherry-tree, and Mount Fuji, in the picture, "Girls with a Horse, Looking at Mount Fuji," are very closely like the work of Tsunenobu and Itchô. This last mentioned point, although he already possessed it from the beginning, when he painted the picture just cited, he displayed his gentle and veteran hand. The costumes of the attendants and the way of drawing the legs of the horse, in the picture, "A Beauty on a Horse," also show a mysterious use of India-ink which he had gained from the schools aforementioned. Chôshun was fond of making long picture-rolls, and of the eight which are given in this volume, three are rolled sidewise. On the contrary, a simple canvas or an illustration for a picture-book is rather rare; that is, he did not paint very many illustrations for picture-books. At that time, these pictures which represented the manners and customs of the day, were not yet used as kakemono to hang in the tokonoma, which means a place of distinction; but they were rather popular at meetings and chatterings of girls and ladies. This, perhaps, will explain the demand for makimono rolled sidewise; the subjects chosen for these makimono were the customs connected with sports and amusements. Among his pictures left to us, there are many which represent horses: this seems as if by chance, but it was not so in fact: it was because Chôshun loved to treat such a subject, as possibly he thought the contrast between those animals and Beauties was rather amusing.

We must give some explanation of the subjects of these pictures, which we have selected for Explanation of reproduction; such as "Beauties in the Maple-grove," "Beauties Leading a Horse," and "Girls Looking at Mount Fuji." As to the first one, the origin is not clear. If we think Subjects. of this person as a lady in man's dress, then we may understand the picture in some such a way as this: that she is going to a certain mansion, disguised as a young man, to see her lover: while, on the other hand, this person may seem to be truly a young man. The second picture, "Beauties Leading a Horse," is a picture suggested by the ceremony, Komahiki ("leading a horse"), done in the Ukiyoyé fashion. The origin is as follows: in the 8th month, there was a custom that many people from the country brought horses to offer them at the palace. This was called Komahiki, "Leading a Horse." The horses were met at the Osaka barrier (just east of Kyôto) by Imperial officials: this was called Komamukayé, "Welcoming the Horses." This custom was, from ancient times, thought to be one of the happy episodes of life. Chôshun painted a Beauty in place of the groom, and showed the contrast between the lady and the horse, as we have already mentioned. The theme for the third picture came from the story of Narihira Ariwara, the Don Juan of Japanese literature, the hero of Isé Monogatari. In that novel there is a passage which tells us of his looking at Mount Fuji, and this picture took that

episode, but changed the man into a Beauty. Such jocular conceptions were very often popular with literary persons, as well as with Ukiyoyé artists: that is, to transpose the sense or application of a poem or prose passage. Besides these three pictures, "A Beauty on a Horse," has some traits of this kind, while the other pictures are clearly comprehended, as to their meaning, at a glance; that is, they represent customs of Choshun's time, which were quite different from those of our own.

CHAPTER II.

SHUNSUI KATSU-MIYAGAWA.

În many books, such as Zôho Ukiyoyê Ruikô; Ihon Ukiyoyê Bikô, etc., it is stated that there were two Shunsui; one who was called Shunsui Miyagawa and one who had the Biography of Shunsui. name of Shunsui Katsukawa: the first one being a pupil of Chôshun, the second a pupil of Shunsui Miyagawa. Those books state further that Shunshô was a pupil under Shunsui Katsukawa, and also that Shundô (to be mentioned in the next section) was probably a pupil of the second Shunsui Miyagawa. Shunsui, when his master became a criminal, felt some delicacy in being known as that master's pupil, and therefore he changed his name to Katsu-Miyagawa; while Shunshô, being a pupil of Shunsui Miyagawa, at first called himself Katsu-Miyagawa, but afterwards this name was abbreviated and became Katsukawa. Not only is this so, but a passage is given to this effect: "Shunsui, a pupil of Chôshun," in the family-tree shown in the book, Ruikô, as "a man who lived during the Kyôhô era (1716-1735);" and furthermore, in the biography of Chôshun, given in the same book, there is a passage: "during the time of Hôreki and Meiwa (1751-1771), there was his pupil, Shunsui Miyagawa," but his date is not precisely known. Moreover, in the 2nd year of Hôreki (1752), in which Chôshun died, Shunshô was already twenty-eight years old, and there are only thirty-nine years between that year and the 4th year of Kwansei (1792), in which Shunshô died. If, now, we are asked to suppose Shunsui, a pupil of Chôshun, to have lived until Meiwa, (the Meiwa era corresponds to the thirty-ninth to the forty-sixth years of Shunshô's life), and another Shunsui, a pupil of the former Shunsui, to have been a teacher of Shunshô, the time is altogether too short to admit of the possibility of such a thing. Moreover, not only this, but it is said that Shunsui Miyagawa, the first Shunsui, and Shunsui Katsukawa, the second Shunsui, both lived in Yoshi-chô, and Shunsui's works are very rare; so we think that it is impossible for there to have been two Shunsui; therefore, Shunsui must have been only one, and confusion arose because he used two different family names: Miyagawa and Katsukawa. Hence, we now conclude that there was only one Shunsui, Katsu-Miyagawa; but about this matter, let us study further at some future time.

Shunsui was commonly called Tôshirô. He was dexterous in painting Ukiyoyé, and he had earnestly studied it under Chôshun. Having followed his master's ways, on his pictures he wrote "Yamato-yé" above his signature. The date of his death and his age, are not known; but we do know that he was a man who lived during the Kyôhô and about the Meiwa eras (1716–1771), by referring to the matters already mentioned. Although in the book, Fusô Gajin-den, "Biography of Japanese Artists," he is described as a son of Chôshun, this is probably a mistake, because there is no other book which contains the same statement.

We have already stated that his works are rather rare. We give here only "A Beauty Playing the Samisen" (Plate, 50.), and an illustration from the picture-book, Kimpira-musha, Masterpieces by Shunsui. (Fig. 16.). It seems that the former was probably one of his best efforts. His elegant treatment belongs in the first period of his master, Chôshun. There is no trace of his master's technique in later life; that is, the method he developed after he had come under the influence of Kwaigetusdô. By this and also by the history which speaks of him as among the most eminent of Chôshun' spupils, Shunsui was probably under that master during the first period of Chôshun's career; and he may not have received instruction during that master's later life; but inasmuch



as on the first picture, that of "A Beauty Playing the Samisen," the signature shows the name as Katsu-Miyagawa, it must have been painted later than the first year of Hôreki (1751), in which Chôshun got into trouble at Nikkô. In Kimpira-musha (three volumes of ordinary folded paper), his name is written, Shunsui Katsukawa; consequently this is a later production than the other. We greatly regret that the date of this publication is not clear, although we may infer that it may have been during Meiwa and Anyei (1764-1780). The carelessness displayed in the pictures, must have been due to the immaturity of the art of block-printing, for the coloured wood-cut was, as yet, but imperfectly developed; only two colours, that is red and green, being used. We have chosen, for reproduction, a picture of Shôgun Yoshimitsu, the third of the Ashikaga dynasty. Although in depicting the minute details of costumes of the time, he followed closely the Tosa school, yet in drawing the outlines of the features and the eyes of the attendants, it takes but a glance to show us that these were done by the same hand that did the picture of "A Beauty Playing the Samisen."

CHAPTER III.

CHÔKI MIYAGAWA; MASAYUKI MIYAGAWA; ISSHÔ MIYAGAWA, AND SHINSUI KATSUKAWA.

In the diagram of lineage given in Ihon Zôho Ukiyoyé Ruikô, Chôki Miyagawa is described as a pupil of Chôshun in the same way as Shunsui was; but in Zoku Zôho Ukiyoyé Ruikô, he is Chôki. described ae follows: "After some investigation, it seems that he was accustomed to use the name, Chôki Miyagawa, before he used the name Chôshun Miyagawa, because his way of painting is very much like that of Chôshun. On the other hand, someone says he was a pupil under Chôshun. We shall have to study about this, some time." These are the only descriptions of him, and we cannot determine his biography or his date. Luckily, we were able to secure the two masterpieces reproduced here, to introduce him to the world. One of these is "A Beauty Perfuming her Clothes" (Plate 51.); the other is "A Beauty and a Girl" (Plate 52.). For his signatures on these, he wrote "Yamato-yé, Miyagawa Chôki," imitating the manner of his master. The former (first picture) belongs to the method of the first period of his master, as the picture of "A Beauty Playing the Samisen," by Shunsui showed, and the treatment is elegant. As to the colouring, we note that he was superior in skill, when compared with Shunsui. The latter (second picture) shows that style of his master which followed the Kwaigetsudô school; that is, the method is rather bold and the patterns large: yet the strokes are somewhat coarse, not having the special trait of varying in degree of breadth or narrowness. As for the features of the persons, both pictures show one form in common. Judging from these pictures, if we say that he was the first pupil under Chôshun, it will not be overpraising.

In the case of Isshô Miyagawa and Masayuki Miyagawa, we have no information which makes lsshô and Masayuki.

Clear their biographies. We know only that they were pupils of Chôshun, because of their signature, Miyagawa, and had the same method of painting as he. Someone has said of Isshô that he is the same person as Isshô Hanabusa (fourth son of Sûkei Kô and an adopted son of Ikkei Hanabusa) and that it may be he sometimes used the name of Miyagawa. Although we have no clear account of Isshô Hanabusa's death, whose father-in-law, Ikkei, died in the 14th year of Tempô (1843), at the age of eighty-four, we know that Isshô Hanabusa was quite a different man from Isshô Miyagawa, as we know the date of the latter's masterpieces.

We have given here the picture, "Beauties Playing Cards," by Isshô (Plate 53.) and the picture, "Men and Women Playing Together," by Masayuki (Plate 54.), and we have great satisfaction in introducing these to the world to fill a gap in the history of Ukiyoyé. Now, look at the picture by Masayuki, that is, "Men and Women Playing Together,!" Is not his method like that of Chôshun, but yet not precisely in the same plane? In the work of Isshô, the specialty of the Miyagawa school is particularly conspicuous, in the features, costumes, and patterns; the only point of difference being that he received no influence from the Kwaigetsudô school. He is far superior to Masayuki, and even Shunsui falls one step behind him, so we do not hesitate to make him, with Chôki, a pair of great pupils under Chôshun.

In the case of Shinsui Katsukawa a pupil of Shunsui, his biography and works are not known.

Shinsui Katsukawa.

In the diagram of lineage given in Zôho Ukiyoyé Ruikô his name is given and he is described as follows: "He was a man of the Kwampô era (1741 1743)." Only this is known, so we shall have to do some studying hereafter.



,

PLATE 41.

SUMMER SCENE.

BY CHÔSHUN MIYAGAWA.

From part of a roll, "Pleasures of the Four Seasons;" coloured on silk. Size of original: 1 foot 1 inch in width.

Owned by Messrs. Mitsukoshi Gofukuten, Tokyo,











PLATE 42

BEAUTIES IN A MAPLE-GROVE.

BY CHÔSHUN MIYAGAWA.

From a painting in colours on silk; mounted as a kakenone. Size of original: 3 feet $2\frac{1}{2}$ inches by 1 foot $4\frac{1}{2}$ inches

Owned by Mr. Denzaburô Fujita, Ôsaka.

PLATE 12

The Data Mill I de to to

7, 1,1 1 ML 71

the figure of the state of the

Owne by Mr. Dermiter It in Owner

1 ,64





PLATE 43.

BEAUTIES LEADING A HORSE.

BY CHÔSHUN MIYAGAWA.

From a painting in colours on silk; mounted as a kakemono Size of original: 1 foot 3½ inches by 1 foot 1134 inches

Owned by Baron Yanosuké Iwasaki, Tokyo.

PLATE 13.

BEAUTHS LEVOING A HORSE.

BY CHOSHUN MITAGANA.

From a painting in colours on (), a sinited as a Z , a z Size of original () foot 3% inches by () foot $118_{\rm e}/\kappa$)

Owned by Barn, Vanosa o laisaka Toky.

(See Par 39)





PLATE 44.

A BEAUTY.

BY CHÔSHUN MIYAGAWA.

From a painting in colours on paper; mounted as a kakemono. Size of original: 3 feet 1 inch by 1 foot $\frac{1}{2}$ inch.

Owned by Mr. Shôseki Kosé, Kyôto.

H 3T7.14

71 1/2 1/2

Advorte John of

1847 , 7 1





PLATE 45.

GIRLS, WITH A HORSE, LOOKING AT MOUNT FUJI.

BY CHÔSHUN MIYAGAWA.

From a painting in colours on silk; mounted as a kakemono.

Size of original: 1 foot 11/4 inches by 2 feet 4 inches

Owned by Mr. Tomitarô Hara, Yokohama.

(Sce Page 39.)

JUNTE 15.

COLS WELL MORSE, SOOSING ALMOUNT HELD

That FRE KINK HU VA

Care of M. John of C. Vokesam.

(5 14.0)





PLATE 46.

A BEAUTY ON A HORSE AND ATTENDANTS.

BY CHÔSHUN MIYAGAWA.

From a painting in colours on silk; mounted as a kakemono. Size of original: 1 foot 2 inches by $10\frac{1}{4}$ inches

Owned by Mr. Kihachirô Ôkura, Tokyo.

(See Page 39.)

PLATE 16.

A JEARTH ON A TO SEAVED ATT A DAMES

B) the divisionWa.

From a painting it calous on sill a cotol as " - ma and a district, it for a niches by roll on a man

M. Kihar 6 Okura Tokko.

C65 55KL 25





PLATE 47.

LOOKING AT PLUM-BLOSSOMS.

BY CHÔSHUN MIYAGAWA.

From part of a roll, coloured on paper. Size of original: 1 foot 25% inches in width.

Owned by The Imperial Museum, Tokyo.

(See Page 39)

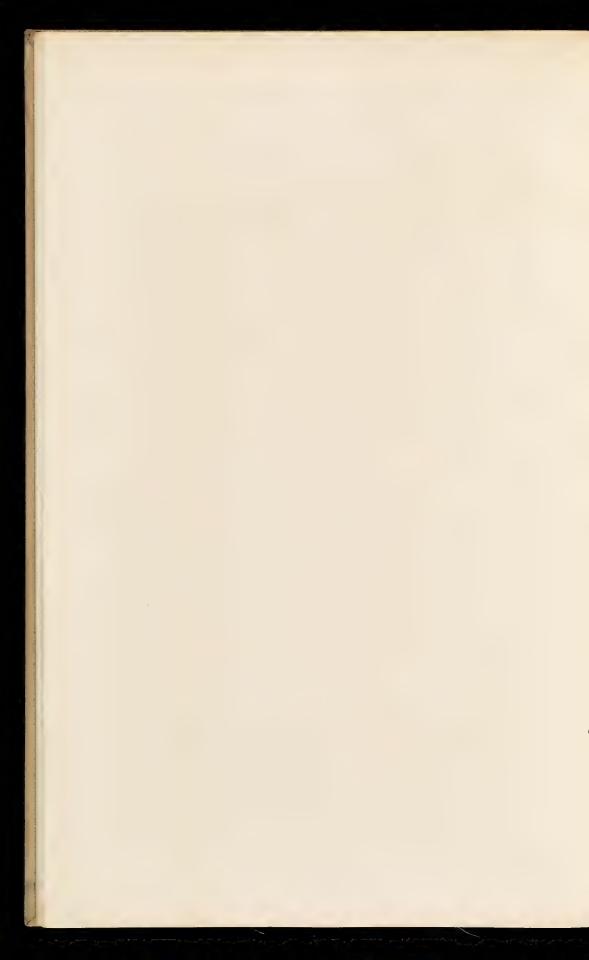
11.7.11

1.

1 (m 11 m, d

ext mut all as interest to them.





PLATES 48, 49.

MEN AND WOMEN PLAYING TOGETHER.

BY CHÔSHUN MIYAGAWA.

From two parts of a roll, coloured on silk Size of original: 115% inches in width,

Owned by Baron Riuichi Kuki, Tokyo.

(See Page 39.)

PLATES 45, 49

EX AND 7 ONES, 11, 1715, 100, 1805.

regarder zon bild en

and the state of the state of any t

er. J. a Roma, L. er

1, 2, 1, 2001











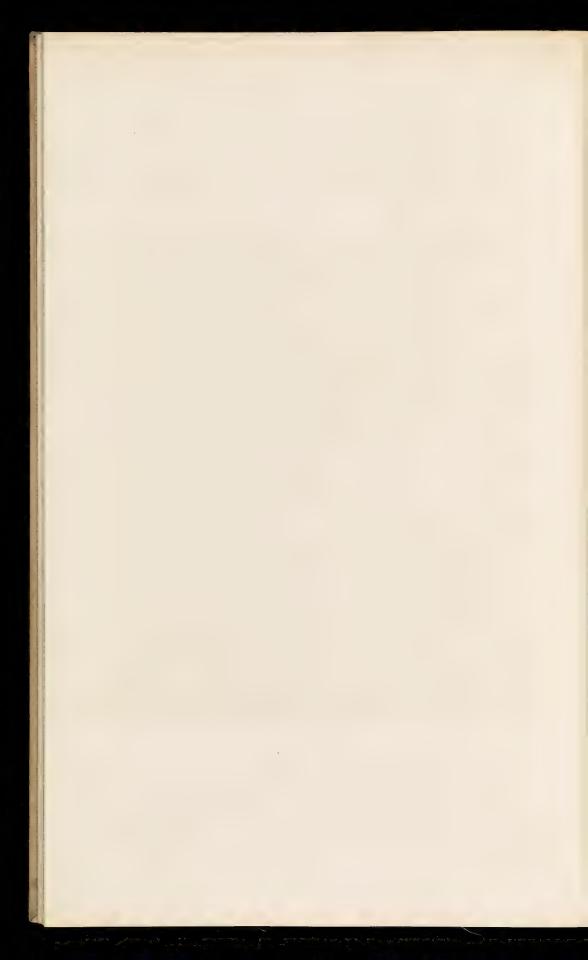


PLATE 50.

A BEAUTY PLAYING THE SAMISEN.

BY SHUNSUI KATSU-MIYAGAWA.

From a painting in colours on paper; mounted as a kakemono.

Size of original: 1 foot 53% inches by 1 foot 23% inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 42.)

PLATE 30

5 (" * +" / / 11 (1 H / /

THE STATE OF STATE

the state of the second of the

terms the Mr. Hile Lavenne, for

in agains,





PLATE 51.

A BEAUTY PERFUMING HER CLOTHES.

BY CHÔKI MIYAGAWA.

From a painting in colours on paper; mounted as a kakemono.

Size of original: 2 feet 1½ inches by 1 foot 1/8 inches.

Owned by The Imperial Museum, Tokyo.

(See Page 43.)

PLATE 51.

Suffer State of March 17 June 1

7 1700 00 15 NO 3

was to the second of the secon

ten of the section of

the many that the





PLATE 52.

A BEAUTY AND A GIRL.

BY CHÔKI MIYAGAWA.

From a painting in colours on paper; mounted as a kakemono.

Size of original: 2 feet 10½ inches by 1 foot 2½ inches.

Owned by Mr. Denzaburô Fujita, Ôsaka.

(See Page 43.)

Is WITE AND VERSIO

We sto as at

with the test of the wife . Tags.

ris, it is Mr Denzairro buta Osa ...

1 30,4 3.



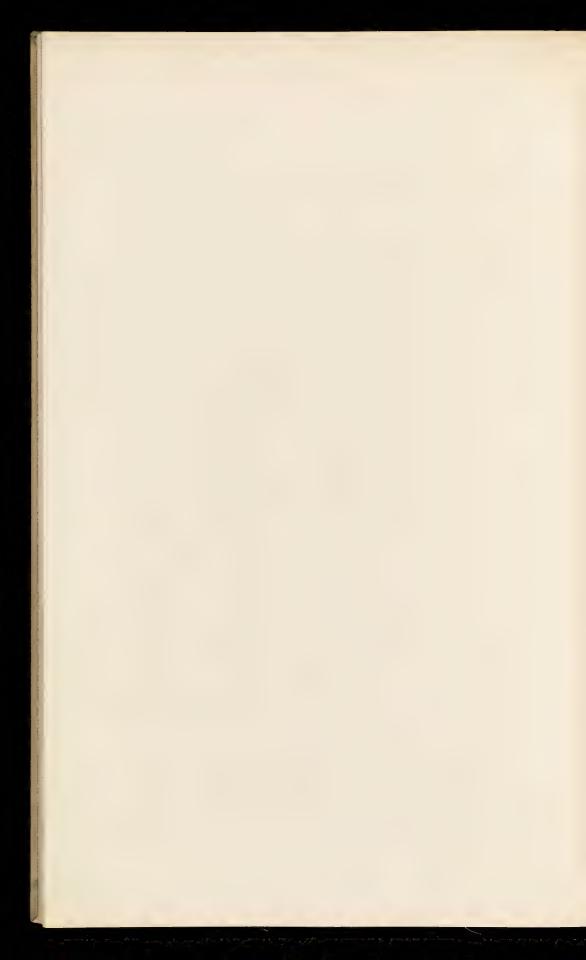


PLATE 53.

BEAUTIES PLAYING CARDS.

BY ISSHÔ MIYAGAWA.

From a painting in colours on silk; mounted as a kakemons.

Size of original; 1 foot 3½ inches by 2 feet ¾ inch.

Owned by Baron Riuichi Kuki, Tokyo.

(See Page 43.)

PLA1E 53.

DEAULIES IN ATING CARDS.

BU ESHO WEAGANA.

From a soming in colon, on silk, in inter-as-a kni, or Size o original, a boot sty inches by 2 for ta milh,

Owned by Baron Kimean Kuka, Jukyes

(4), 13,6



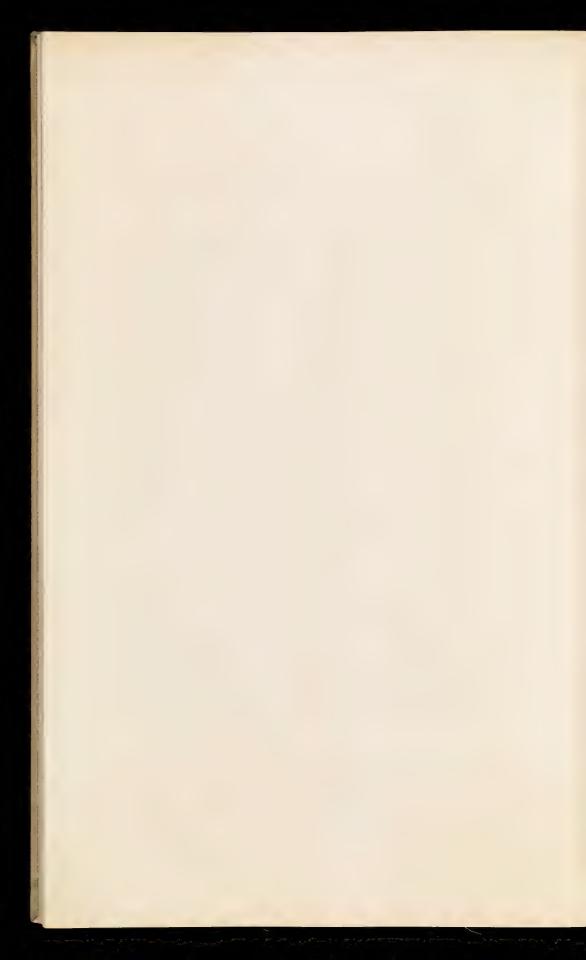


PLATE 54.

MEN AND WOMEN PLAYING TOGETHER.

BY MASAYUKI MIYAGAWA.

From a painting in colours on silk; mounted as a kakemono Size of original: 1 foot 6 inches by 1 foot 5½ inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 43.)

PLATE 54.

MEN JUD WOMEN PENTING 10GF BHER

b) Massister for the contra

From a painting its volcuts in silk, more ted as a

Swited by Mr. Hideo Takamine, Tekvo.







PART FIVE.

KATSUKAWA SCHOOL.

Although Shunsui abbreviated the name Katsu-Miyagawa to Katsukawa, yet this name had been greatly popularised by Shunsui; therefore let us take this name, Katsukawa, in discussing this school from Shunshô downward. The Katsukawa was, so to speak, the after life of the Miyagawa school, and Shunshô gave it a change by the skilful method of his genius. Chôshun Miyagawa did not paint many print-pictures (pictures in book-form) and, of his pupils, we know that Shunsui alone painted some of this kind which were called Kimpira-musha. Shunshô and the artists who followed him, however, painted many kinds of Ichimai-yé (that is, single picture), Tsuzuki-yé (continued pictures) Elion (picture-books), and Kusazôshi (stories with illustrations); and when the art of printing gradually became developed, then it was possible to produce the beautiful nishiki-yé (coloured wood-cuts). Consequently, if we wish to study the history of Ukiyoyé, after the Torii and the Katsukawa schools, we have also to investigate the vicissitudes of the art of picture-printing along with it. Therefore, we are going to explain something about this art, and details concerning it will be given in the next volume, when we treat of the Torii school, Masanobu Okumura (1685–1764) and Harunobu Suzuki (1718–1770) and others.

We cannot determine when this art of wood-cut printing began; but among the old pictures left to us, that entitled "Origin of the History of Yūzū Nembutsu," two rolls painted by Yukihiro Tosa, Yeishun Hōgen, Yukihidé Kasuga, Mitsukuni Fujiwara, Takamitsu Awataguchi, and Jakusai Rokkaku, and published by the priest, Ryōchin (between 1414–1417) is the oldest. It seems, however, that there must be an older one which represents the image of Buddha. Long after this, during the Tokugawa era (1603–1867) many kinds of books with illustrations, such as Otogizōshi, Isé Monogatari, Tsurezuré-gusa, Hyakumin-isshu, etc., were illustrated

with pictures after the method of the Tosa school. Among such books, after the advent of Ukiyoyé, the illustrations for Sôshi, composed by Kiun Nakagawa, and painted by Rippo Hinaya (1599-1669): three kinds of Sôshi, namely, Osana Genji (2 volumes), Kyôwarabé (12 volumes) and Jyûjô Genji (10 volumes), are the oldest. The method, however, still followed the canons of the Tosa school, and was not yet thoroughly adapted to this kind of Ukiyoyé pictures. After Moronobu Hishikawa appeared and printed many picture-books (mentioned in the Third Part), in Kyôto, Ôsaka, and Yedo, most of the Ukiyoyé artists began to paint for and to publish picture books, or many kinds of Sôshi (illustrated stories). These Sôshi, copiously illustrated, began with Otogi-2ôshi, and then, little by little, changed character. In the Genroku era (1688-1703), some Ukiyo-zôshi as well as Kôshoku-bon (immoral books) were published, and during Kyôhô, especially, Rokudan-mono (stories or novels in from four to eight parts). These last-mentioned books were sometimes called Shirami-bon, because of the minute characters used in printing them: others were called Kimpira-bon, because of their subject and contents. Then, in Hôreki and Meiwa eras (1751-1771), Aka-hon and Kuro-hon, "Red-books" and "Black-books" (these names being given because of the colour of the covers) appeared. Later than this, Konnyaku-bon were published; so-called from their shape, which was like a kind of pudding: sometimes they were called Sharé-hon, because of their jokes, and we now use the term "Shareru" for jesting. In Anyei, Temmei, and until Bunsei (1772-1829), but mostly in Bunkwa (1804-1817), the so-called Kibyôskii ("yellowbacked literature") were very popular: these were sometimes called Ao-hon, because the covers were Artist of the Torii and the Katsukawa schools, as well as those of other schools, a greenish-yellow. employed their brushes in painting illustrations for such books. When these Kibyôshi were flourishing, there was tremendous rivalry among the bookstores of Yedo in producing them, and so many were published everywhere that we simply cannot count them. Some of those books were in such demand that the printers had no time to bind them properly, but tied them up with string and supplied them in this condition to the retail booksellers, who passed them on to the devouring public in this unfinished state. It was the custom, at that time, for authors, illustrators, printers and publishers to hold a meeting to celebrate the occasion of a book being sold in this way and yielding a large income. After Bunsei and Tempô (1818-1843), these Kibyôshi were changed into Gôkanmono: the former has been restricted to about three volumes, each containing only some ten pages; but the latter had more pages, making a thicker volume. Then, again, the name was changed to Ninjo-bon (because they dealt with love or other human passions); then it was changed again to Chû-hon (this name being given because of the size: that is, the middle-size). Subsequently Yomihon appeared, the illustrations being rather few, the text, as the name, "reading-book," implies, being the principal feature. Every artist of Ukiyoyé turned his attention to working for these various kinds of books: details of this feature will be given in connection with remarks about each artist in the next part.

Ichimai-yé (literally "single picture"), or books containing only two or three pictures began with the Hishikawa school, and during the Empô and the Tenwa eras (1673–1683), Tanyé appeared. This kind of picture was printed in India-ink and on this ground red, yellow, or green colour was washed with a brush. Pictures for this purpose were painted by Moronobu, Moroshigé, Kiyonobu Torii, Kiyoharu Kondô and on until Genroku and Hô-yei (1688–1710). Then, during Shôtoku and Kyôhô eras (1711–1735), Masanobu Okumura invented the Urushi-yé ("lacquer pictures"); that is, besides red, deep-salmon, and yellow colours, used on India-ink, a lacquer varnish was laid over all to produce a rich, bright surface. This kind of picture was sometimes called Beni-yé (occasionally, Enjiyé), because of their brightness, which was like that of shells: but we must be careful not to confuse these with those painted in red-colour, beni-iro. Kiyomasu Torii (1706–1762; to be mentioned in the next volume) and other artists painted them. Until the Kwanyen era (1748–1750), still only three colours,

red, indigo, and yellow, were used; but in Meiwa (1764–1771) and through Hôreki (1751–1763), such blocks became more numerous, and pictures were sometimes rubbed five or six times, or even more; the colours gradually became rich, and thus the so-called Azuma nishikiyé arose, a famous souvenir of old Yedo, which were very warmly welcomed by all people, both of the town and of the provinces. The single pictures we have given in this book are all of this kind of nishikiyé, and it is said that they were first painted by Harunobu Suzuki. Year by year, this art was developed and at last became the brilliant one that we see at present. With the development of this art, the coloured pictures and picture-books likewise made progress; for example, the pictures of Kimpira-musha, by Shunsui, mentioned in the last chapter, from the rather coarse Tan-yé to the beautiful ones like nishikiyé in five or six colours, such as Butai-ôgi, Hyakunin-isshu, Takara-no-tsuzuré, etc., by Shunshô, given in this chapter.

We must, also, understand the connection between Ukiyoyé and the literature of the masses. As we have already mentioned, Ukiyoyé was used for illustrations of common The Connection between Ukiyoyé and Popular literature and some popular novels. Not only is this so, but single woodcut Literature. pictures and also original hand-painted pictures, all took their subjects from comic poems or humorous prose, short, satiric stanzas, proverbs, etc., which were mostly composed by authors who sought only to amuse; although there were some of the Ukiyoyé artists themselves who were skilful in this kind of literature. This connection is in quite the same position as that which exists between our Tosa painting and our literature; or that between pictures of Sung and Yuan after the Higashiyama era (15th century), and Gosan Bungaku (the priestly literature) or the Sinico literature; or the pictures of the Southern school with the literature of Ming and Tsin. Each of the connections is more or less in harmony with the others in its disposition and taste, standing in the relation of cause and effect; which is quite a phenomenon of Nature. After reading the history of Ukiyoyé given here, and also in subsequent parts, this connection stands out more clearly. We have mentioned it briefly here to arouse our readers' caution hereafter.

CHAPTER I.

SHUNSHÔ KATSUKAWA.

At first Shunshô Katsukawa was sometimes known as Miyagawa, and sometimes as Katsukawa; Biography of Shunshô.

but subsequently he decided that his name should be Katsukawa. His signature mostly shows Shunshô Katsu, 勝春章, but often it is Shunshô Fuji, 藤春章. His common, personal name was Yûsuké. He used a variety of pen-names, such as Jūgasci, Kyokurôsei, Yūji, Ririn, Rokurokuan, etc. In his signature, sometimes there are the ideographs, Chihiro, 千零; for instance, in picture-books such as the "Life of Yoshitsuné."

He sprang from the school of Shunsui Katsu-Miyagawa, a pupil of Chôshun. He was a man of Yedo, and was born in the 11th year of Kyôhô (1726). During the time of Hôreki and Meiwa (1751-1771), he lived in the house of Shichiyemon Hayashiya, a wholesale picture-book dealer. Once, at the theatre Nakamura-za, a play with the title of "Ayatsuri Kabuki-ôgi" was produced. This is a drama about the "Five Men of Naniwa," and someone commissioned Shunshô to paint portraits of the

actors in character, and then made a publication of his drawings in book-form. Up to that time, his art-name had not yet become popular, and Shunshô, having no special seal of his own, stamped the pictures with a seal bearing the ideograph "Hayashi," 林, in the outline of a jar (Isubo). These pictures caught the public's fancy, and thereafter people called him "Tsubo-ya," or "Tsubo-Shunshô." After this, Shunshô very often painted the portraits of actors in character, and published the pictures, by them gaining much fame as the greatest of portrait-painters. Most of those pictures of theatrical characters were panels, and at the time they were called "Kimé-yé"; but at present they are known as "Nagayé" (long pictures). There are quite a number of Nagayé, which are not Shihai-yé (theatrical pictures), painted by Shunshô. During this time, the art of woodcut printing made much development, and with this the publication of Azuma nishikiyé by Shunshô became famous throughout the country, and his coloured picture-books were also welcomed. Ehon Butai-ôgi, by Shunshô, giving the portraits of actors, published in the 4th year of Meiwa (1767), was especially esteemed, and in a short time a thousand copies of it were sold, to the great gratification of the publishers; and it is said that they held a congratulatory meeting at Tomoyé-ya, a Club-house in Asakusa. As we have said at the beginning of this Part, nishikiyé, in book-form, which were rubbed five or six times, began from this incident: this was largely due to the influence exerted by the theatre. Shunshô wrote a short, appropriate poem, which was printed at the end of that book; it is as follows: Kazé wo yé ni kakutoki naraba yanagi kana, ("If we wish to depict the wind, we draw a weepingwillow"). Afterwards, he published a volume of portraits of actors, showing their natural faces, under the title "Natsu no Fuji"; and this also was greatly admired by the world. Shunshô once studied painting under Sûkoku (1730-1804) and became skilful in the methods of Itchô's school. For this reason, the trees and rocks in his pictures depicting manners and customs, are very effective. In the 2nd year of Anyei (1773) his pictures, Nishiki Hyakunin Isshu, and Azuma-ori were published; in the 6th year of Temmei (1786) his picture-book, Takarano-ito (this is a volume about the breeding and raising of silkworms); in the 9th year of the same era (1789), Enzan Sanjû-rokkasen, and at about the same time, the three volumes of Ehon Ibukiyama and pictures of Manners and Customs of the forty-eight Koto songs, were published: both of these were welcomed. Besides these, his single pictures of "Beauties" on nishikiyé of Customs are not few. He also painted pictures for inserting, which are given towards the end of the book, Sharé-hon Karuizawa Dôchû Sugoroku (one volume), published in the Kwansei era (1789-1800). He died on the 8th day, 12th month, 4th year of Kwansei (January 19th, 1792), at the age of sixty-seven. In Aohon Nempyô, Shunshô is described as follows: "Besides his painting, he produced some amusing literature." It is said that the kibyôshi; that is Muchû no Hoshibanashi (two volumes), published in the 7th year of Anyei (1778), is his composition and contains his illustrations. Under Shunshô, there were many such artist-authors; for example, Shunrô Katsukawa, who afterwards became Hokusai Katsuragi (to be mentioned later), was also one of his pupils.

Shunshô's originals are not few. We have selected for reproduction, some of the best among them, and we give seven here: first, "Two Beauties Strolling" (Plate 55.); second, "A Beauty Under the Blossoms" (Plate 56); third, "A Beauty and a Cat" (Plate 57.); fourth, "Two Beauties Reading a Book" (Plate 58.); fifth, "Three Beauties Practising Handwriting" (Plate 59.); sixth, "Seven Beauties in a Bamboo-Grove" (Plate 60.); seventh, "A Group of Beauties Looking at Kakemono" (Plate 61.). All these are among the choicest of his masterpieces; the last two are probably the best works which he produced throughout his whole life. Although many artists of the Ukiyoyé school were fond of portraying beautiful women, yet Shunshô and Utamaro Kitagawa (to be mentioned later) were a pair together at the very extremity of superlative

effectiveness in treating Beauties in their elegant and delicate styles: still, if we compare these two, we find the method of Shunshô is rather stronger than that of Utamaro; and the same is true of the tone, Shunshô not being so refined as Utamaro, whose figures were high in character, because he was an artist of the olden days. In this way, again, if we compare Shunshô with Chôshun, it is inevitable to find some diminution of tone, and in Shunshô's method a lack of the special trait of depicting the fat and the thin, which Chôshun had gained from Kwaigetsudô; while there is an extreme of smoothness, freedom, and elegance. His features do not show the characteristics of Moronobu's and Chôshun's; that is they do not have the fat, round face, but the features are clear and oval: this change came as a consequence of the changed taste of the world for typical Beauty, and we may say that Shunshô's Beauties are rather of the new-style, when compared with those by Moronobu and Chôshun.

It is very natural to follow the current fashion in painting costumes or clothing, and in these matters Shunshô's works were very often different from those of his teachers. Not only did the dresses, etc. vary in shape and style, but the patterns, also, were very minute and fine, and quite different from those of the large, elegant scale affected by Choshun. The mode of dressing women's hair is also changed; Shunshô's pictures showing the 'wings,' at the side of the head, not so drooping and the chignon not so long and rather straight. The introduction of landscapes, trees, rocks, etc., as accessories is rather less noticeable than with Chôshun. While this specialty, gained from the Kanô school, is not so conspicuous as in the pictures by Chôshun, the taste displayed in the brushwork resembles the former, as we can see in the treatment of earth and rocks in the picture of "Two Beauties Strolling" and in the cherry-trees of the picture, "A Beauty under the Blossoms." As to the bamboo-canes in the picture of "Seven Beauties in a Bamboo-Grove," we see a fine, new, smooth treatment, and in the accessories of the picture, "A Group of Beauties Looking at Kakemono," a trace of the influence of the Tosa school is betrayed in the painting of pine-trees near the bridge; but in other trees and rocks, the method of European water-colour painting is detected; and, due to this same influence, foreground and distance are clearly depicted, and the same may be said of the treatment of the shadows thrown on the water. Moreover, in drawing houses, the foreign method of perspective was much used, although we notice a little defect in treating the floor of the tokonoma; also in the verandah which is seen through the small gate by the side of the larger one, he followed this method. It seems to us that, at that time, there was a man named Kôkan Shiba (1737-1818) who tried to paint pictures in the foreign style; also that during the Kyôhô and the Kyôwa eras (1716-1803), owing to the influence of this foreign method, pictures which represented landscapes and houses in perspective gradually became popular. Therefore Shunshô, using this strong point with discretion, at last succeeded. Consequently, under him, Hokusai arose who used this method more wisely, and Hiroshigé, having acquired this method completely, produced pictures of scenery in the style of the Ukiyoyé school. As we have said before, this method arose from this kind of works, and one very important step in the progress of our Art in recent years was secured. "Two Beauties Strolling" and "A Beauty under the Blossoms," among the seven we give, show some immature traits, and lack the veteran skill in conventionalities which we have seen in the picture of "A Beauty and a Cat;" in the former of these two (that is, "Two Beauties Strolling") this possible defect is especially conspicuous.

The signatures and seals used on these pictures, also in picture-books and on wood-cuts published at that time, show the common, or, the seal, characters; while the seals themselves are often in the running, or "grass," hand. The pictures, "A Beauty and a Cat," "Seven Beauties in a Bamboo-Grove," and "A Group of Beauties Looking at Kakemono," show the nice grass hand of the Teikwa school in the signatures, and for the seals a very free, running-hand is used. From this, we think we may divide Shunshô's pictures into two groups or periods, as follows: the first two pictures

are those painted when his skill was not yet matured, while the picture of "A Beauty and a Cat," and some others, are those made in the maturity of his middle life and later, when he had become quite a veteran; yet the picture of "A Beauty under the Blossoms" is painted without colours, with light or dense India-ink only, which is sufficiently well handled to depict all the forms and details, even the minute patterns, and calls for our great admiration. The "Beauty and a Cat" is the strongest in treatment of those we reproduce here, and the dainty style, and the art displayed in depicting the under part of the robes, are especially beautiful. Although the pictures of "Two Beauties Reading a Book" and "Three Beauties Practicing Handwriting" have no signature, still there is no question but that they are among Shunshô's masterpieces; and that they also give us a very good glance at his skill in some specialties of feature, way of painting, patterns, and colouring. As to the "Seven Beauties in a Bamboo-Grove" and "A Group of Beauties Looking at Kakemono" they are really the best of his works, and we cannot detect a single weak point in their arrangement, colouring, or treatment of the most minute parts.

The motive for this picture of "Seven Beauties" is as follows: In the time of the Chin dynasty of China, there were seven eminent personages who were accustomed to engage in elevating, refined conversation, and who were called "The Seven Wise Men of the Bamboo-Grove." We have often seen this subject treated by the hands of different artists; and this picture, following the satirical whim of the Ukiyoyé school, changes the men into women, and depicts "Seven Beauties in a Bamboo-Grove." The Seven so-called Beauties are, a Lady of Rank, a Young Lady, a Geisha, a Prostitute, a Widow, a Bride, and a Concubine. Fine bamboo-canes are pleasingly contrasted with the physical beauty of the fair dames, and we note throughout, the interesting composition of this picture. The other picture, "A Group of Beauties," depicts a meeting of ladies, and it represents them as looking at kakemono. These figures, with the accessories of the garden and the building, are treated in a very tasteful manner. Such a large canvas as this, is rather rare in the Ukiyoyé school, after Hishikawa.

We present here four pictures (Plate 62.) by Shunshô, the subjects for which were taken from dramas. The first one is from the second part of Chūshingura, a jõruri, in which Rikiya Ôboshi calls on Wakasa-no-suké Momoi, and the picture represents the wife of Honzô Kakogawa, secretary to Wakasa-no-suké, and her daughter, Konami, who fell in love with Rikiya. It is not a theatrical scene, but only a picture to illustrate the incident described in the jõruri. The second picture represents Yakko-no-Koman, the heroine of the play and a masculine, chivalrous woman who was liberal and ready to assist the oppressed. The third picture shows a scene at Yamazaki; that is the fifth part of the drama, Chūshingura, when Kampei Hayano meets Yagorô Senzaki. The fourth picture is Kagetoki Kajiwara, a play adapted from the drama "Soga," but the title is not known.

Of these four, we know that the third and fourth are not older than the other two, from the character of their treatment. The second one is a picture made when Shunshô's skill had gradually become established, and we know this from the manner of depicting the under part of the robes. The first one is a work produced when the artist's skill had become round and complete. Furthermore, on the first and fourth, he used the so-called "Tsuboin" (the seal of an ideograph on a jar). In Shunshô's time, it seems that pictures were mainly of this kind: that is, not remarkably large' or long ones; and also that pictures continued on two or three sheets were not popular.

In order to give our readers some idea of the illustrations which Shunshô prepared for picture-books, we have given selections from four kinds.

Picture-Books Illustrated by Shunshô.

There are two kinds of Nishiki Hyakunin Isshu Azuma-ori, one is painted with India-ink only: the other is in colours. Each of those drawn from here,



F.o. 18. From Eliza Butan Ago



Fig. 20. From Yakusha Natsu-no-Fuji

is a volume of large size. The pictures in these books show us the portraits of a hundred most eminent Poets, and with each portrait is given one of the poet's compositions. In the first part of the volume are six genre pictures, corresponding in theme to the six forms of versification mentioned in the preface of Kokin Wakashû, which stanzas were written by Kino Tsurayuki. We have selected for reproduction here, the picture of Akazomé Yemon (Fig. 17.). The Butai-ôgi was done in co-operation with Mori Ippitsusai Bunchô (to be mentioned later). There are two volumes of coloured prints; they show portraits of actors painted in the shapes of folding-fans, except some pictures intended for insertion as frontispieces. We reproduce here two of those pictures: the actor (Fig. 18.) is Danjûrô Ichikawa, the Fourth, and another picture (Fig. 19.) shows Ayamé Yoshizawa, the Third. For the Yakusha Natsu no Fuji, Shunshô painted the portraits of actors without their being "made up," and showed some of their customs. In the first part, there are some pictures showing the audience looking at the play and criticising (done with India-ink only, the shape being that of hanshi, ordinary size paper, folded once). The text was written by Tsûshô Ichiba, who lived from 4th year of Gembun to 9th year of Bunkwa (1739 1812). We have reproduced here one of the pictures from the book (Fig. 20.). The actor who impersonates the individual in this picture who sits on a cushion and writes a short poem is Danjurô Ichikawa, the Fifth (1741 1806). The lady in the picture, who has a crest of three folding fans, is the actor Hanshirô Iwai, the Fourth, who took female parts (1745-1800); another actor, who also took female parts, is Kichiji Segawa: he has the character, "Kichi," on his outer jacket, and his special patterns on the under part of the robes. Another actor is Masugorô lchikawa (a pupil of Danjûrô, the Fifth), he has for his crest a conventionalised measure.

Illustrations for a book about Takara no Tsuzuré (one volume of large coloured prints), were done in co-operation with Shigemasa Kitao (to be mentioned later). Shunshô painted five of the twelve pictures which show the order of raising silkworms, spinning and weaving. We give here one of them, that of a moth (Fig. 21.). All the pictures here mentioned are done in five colours, red, purple, blue, green, and yellow, except those in Natsu no Fuji. In the illustrations for Takara no Tsuzuré, the green is in two shades, dark and light, and in the pictures for Butai-ôgi, there are three shades of red; crimson, vermilion, and scarlet. The colours for nishikiyé are about the same with these; but in the picture-book entitled Koto-uta (above mentioned) the prints have only three colours,



Fig. 21. From Takara-no-Tsuzuré.

red, yellow, and green, and these were probably made when the art of block-printing had not been greatly developed.

CHAPTER II.

SHUNCHÔ KATSUKAWA,

Shunchô Katsukawa was commonly called Kichizayemon. He used these pen-names, Tôshiyen and Chûrinsha. He was one of the skilful artists who studied under Shunshô, Biography of Shunchô. but afterwards he very closely followed the method of Kiyonaga Torii (to be mentioned later). He painted illustrations, such as: for Kalakiuchi Nanairo Tôgarashi (three volumes); for Yabodaijin Minami Kuruwa-asobi (two volumes); for Kaesugaesu Medetai Harumairi (three volumes); for Kanyôkyû Kayôyakusoku (two volumes); for likontanki (three volumes); for Ryôri no Kondaté Teppen Ten ni Kuchiari (two volumes); for Ryûkô Shichifuku-mairi (three volumes); etc. He used to paint mainly nishikiyé, but did not do many kibyôshi. He also painted many portraits of actors. He made illustrations for these picture-books: Kyôka Momiji-no-Hashi, Ehon Chiyo-no-Aki (one volume each), etc.: the dates of these books are not clearly known. As he wrote his signature, Sankô, in the picture-book, Momiji-no-hashi, he must have had this other pen-name, "Sankô." About this time, he entered the school of Shunman Kubo (to be mentioned later), and changed his name to Shunchô Kichisadô and it seems that after this he became a composer of comic uta, short, satirical stanzas, somewhat like rhyming epigrams, having given up painting Ukiyoyé. Although the date of his death and his age are not known, in Zôho Ukiyoyé Ruikô, he is described as: "A man during the time of Anyei and Kwansei (1772-1800)," and also in Ehon Zôho Ukiyoyé Ruikô it is said: "He was a man of long life. Samma, in the 4th year of Bunsei (1821), wrote that he was yet alive." So, from these quotations, it appears that the time of Anyei, Temmei, and Kwansei were the eras when his works were most flourishing; and that, in Bunkwa, after giving up his profession, he followed another occupation and was alive in the 4th year of Bunsei (1821).

We must count him as the best among Shunshô's pupils; and in painting nishikiyé, especially, we may say he was rather the superior of his teacher. This is not due so much to the fact that the nishikiyé of Shunshô's time were small and long pictures only, or to the further fact that the art of woodcut printing was not yet developed, but because, in the time of Shunchô, the size of nishikiyé became much larger, like those of recent years: two or three sheets were sometimes connected, while the colouring became very varied and rich. Therefore, the nishikiyé painted by artists of the Katsukawa school were greatly developed at the time of Shunchô; and Shunzan (to be mentioned later) subsequently showed his skill.

We give here some *nishikiyé* by Shunchô, such as: "Worshipping at the Shrine in the Four Seasons" (1st of Plate 63.); "Sports of the Five Festivals" (2nd of Plate 63.); "A Beauty Casting a Fish-line" (Plate 64.); "A Group of Beauties Playing" (Plate 65.); and three long pictures (Plate 66.): from these we get a good general idea of his skill. The first picture shows three Beauties, with a maid, going to worship at the Fuji shrine, Asakusa, Yedo; the second illustrates the "Dolls' Festival"

in the third month. In the third, that of "A Beauty Casting a Fish-line," the river Sumida is sketched in as an accessory. The fourth, "A Group of Beauties Playing," resembles in its conception the masterpiece by Shunshô with the same subject. The first long picture represents a gentleman and a lady talking, and a 'Chin' dog; the second shows three sections of the twelfth part of the drama, "Genji," Jôruri (composed by Monzayémon Chikamatsu); that is the scene wherein Ushiwakamaru calls on Jôruri-himé, the daughter of a rich man of Yahagi village, Mikawa province; the third shows Two Beauties. The picture, "A Beauty Casting a Fish-line," is somewhat different in character from the others, and seems to have been painted with a broad-pointed brush; although the unusual effect may be due to the way in which the block was cut for printing. The other pictures are all very skilfully done and are elegant in appearance. We notice a stronger treatment than his teacher, Shunshô, displayed; and this trait is especially conspicuous in the way of painting the hakama (bifurcated nether garment, a kind of divided skirt) of Ushiwaka-maru. Shunchô, furthermore, had a different way of portraying features and poses: this was because he had acquired some of the methods of Kiyonaga Torii. This is a feature by which we can identify, at the first glance, his works from those by others. Gentle arrangement and elegant accessories were strong points with Shunchô. Most of his signatures show the two Chinese ideographs, 中林, in a conventionalised

Shunchô's originals are not so numerous as Shunshô's; but here we give one of his canvases:

"A Beauty and a Girl" (Fig. 22.). Shunchô had rather a robust way of depicting his Beauties, different from the slender forms by Utamaro; and his way of painting robes was somewhat angular, although elegant; his patterns were minute and his accessories were appropriate: in all these essentials he displayed points of superiority to Shunyei, Shunkô, Shundô, and Shungyô (to be mentioned later). He, however, was not so popular as an Ukiyoyé artist as were Shunyei and Shunkô; because he gave up his profession midway in his career. To his signature, he very often appended the three ideographs, 日本繪, Yamato-yé, following the example of Chôshun.

We reproduce here three illustrations for picture-books and kibyôshi: from Katakiuchi Nanairo Tôgarashi (Fig. 23.); from Ehon Chiyo-no-Aki (Fig. 24.); and from Kyôka Momiji-no-Hashi (Fig. 25.). The latter two pictures are illustrations painted with India-ink only: Chiyo-no-Aki is a collection of comic poems, but the contents are mainly pictures. The Momiji-no-Hashi is a collection of comic poems about the chrysanthemums, which give illustrations of manners and customs, caricatured with the flowers. We have chosen the picture of women boating, from the Momiji-no-Hashi; and from the Chiyo-no-Aki, a picture representing the giving of chrysanthemums as a present; the arrangement of which is more interesting than the other. Illustrations for kibyôshi were never the artist's masterpieces; but as kibyôshi were very popular at that time, drawing for them was one of the sources from which the Ukiyoyé artist gained his fame: therefore, in studying the history of this school, we cannot put aside the kibyôski. This is why we have taken one or two specimens of each artist's work of this kind, and it is also our reason for giving here, as an example, a plate from Katakiuchi Nanairo Tôgarashi, in addition to the many we have given of Shunchô's nishikiyé. The motive for this picture is a scene in the first volume of the novel, and it represents Kichiyemon Murakami, the hero, leaving his home, and his wife and son seeing him off. Although perhaps the skill displayed may not be so effective, when compared with some others of his nishikiyé, this is because it is a small thing in the way of a kibyôshi; and also because, as this book was published in the 6th year of Anyei (1777), the fact may be that Shunchô's skill was not yet matured.







Fig. 24. From Ehon Chiyo no Akt.



F1G. 25 From Kyöka Momyi-no-Hoshi

CHAPTER III.

SHUNYEI KATSUKAWA.

The real family name of Shunyei Katsukawa was Isoda, and he was commonly called Kyūjirô; while his pen-name was Kyûtokusai. He was born in Yedo in the 5th year Biography of Shunvei. of Meiwa (1768). By nature, he loved to paint; and having studied the art under Shunshô, became one of the best among that master's pupils. From the beginning of Temmei, he painted many illustrations for kibyôshi; for single pictures, he began with Mushayé, "Samurai Pictures," and in Kansei and Kyôwa eras (1789-1803) he was praised by the world for his paintings of portraits of actors, as well as for some other nishikiyé. From his success with all these, he was admired as being the artist next to Shunshô. Subsequently, he painted theatrical pictures, in which branch of his art he developed his own peculiar ways. Besides these, he was very clever in painting comic pictures, in the way that is commonly called the Kyûtoku school. At that time restaurants connected with these three theatres, Nakamura-za, Ichimura-za, Morita-za, were in the habit of presenting to their patrons in summer, round fans as souvenirs. Shunyei used to paint comic pictures on such fans and his efforts were very much admired, because the designs were so delightfully free and fresh that people could not easily conceive them; while they were, furthermore, such as were not to be achieved by artists of another school.

Once, Shunyei painted scenes from the drama, Chûshingura, in eleven parts, on a screen, and also an emakimono (picture-roll) of a great conflagration in Yedo. His fame spread far and wide, and his name was widely known, so that, at last, he came to be ranked in the same level as Shunshô and Utamaro Kitagawa. As a result of Shunyei's professional reputation, Toyokuni Utagawa, The First (to be mentioned later) loved his pictures and imitated him in many ways. Shigemasa Kitao, also, praised him and said that at the time there was no rival of Shunyei in painting Yedo-yé (nishikiyé). Shunyei died on the 26th day of the 7th month of the 2nd year of Bunsei (September 13th, 1819), when he was fifty-eight. His pupils erected a monument for him in the grounds of Chômeiji, Ushijima, Mukôjima, Yedo, the epitaph upon which was written by Gabô Ichikawa, an intimate friend of Shunyei: "His nature was gentle. He disliked to make any pretense, and often went away from home without changing his clothing. Once, he went somewhere, and the woman advised him to change his clothes for nicer ones when he came again, for it was not polite to appear so untidy. Then the next time he called upon her, when the servant went to the front door to admit him, she burst out laughing, because he had on a brilliant robe worn by actors who impersonate female characters in a $N\hat{o}$ performance; and yet his demeanor was perfectly sedate. Another time, he came home after spending several days abroad, and just when he got to the door, he called out loudly: 'Is this Shunyei's house?' Whereupon his wife, as she opened the door for him, inquired: 'Why did you do such a curious thing?' Then he replied: 'As I have come back after an absence of several days, I thought this house might have passed into the ownership of some other person, and that I ought to make sure where I was!' For these reasons, people said that he had the same eccentricities as Ko Chôkô." From all these statements, we may readily infer his indifference and disregard of conventionalities.

Shunyei loved to recite *Gidayî*ı (a form of musical drama), and in connection with this, he was skilful in playing the *samisen*. He had a great many pupils: among them were, Shuntoku, Eisai, Eishô, Shunkô, Shunkei, Shunyô, Shunsei, Shunyû, Shunba, Shunyû, Shunwa, Shuntei, Shungyoku,

Shunkô the Second, Shunrin, Shunsen, Shunshô the Second, Shunsei, Shunkyû, Shuntô, Shunsetsu. Shunzan, Shunka, Shunsai, et als. Among these, Shuntoku, Shungyoku, and Shunzan are mentioned in the chronological table, Bukô Nempyô, as Shunshô's pupils; but we follow here the diagram of Zôho Ukiyoyé Ruikô.

There were many picture-books, both coloured and in monochrome, illustrated by Shunyei; among

Illustrations for Picturebooks and Kibyāshi by

Shunyei.

them, these are the most famous: first, Yumi-bukuro; second, Shibai Kummō-zui;

third, Kyōka Hakuyen-isshu, a collection of comic poems; fourth, Butoku Kisono-Kakehashi; fifth, Yūsō Yoshiisuné-roku; sixth, Ôuchi-ké Gundan; etc.

There may be more, besides those above enumerated. That was the time when kibyôshi were most flourishing, and Shunyei painted illustrations for a great number of volumes, Masterpieces by Shunyei. for which he was highly praised by the world as one of the greatest painters of kibyôshi. His pupils, Shuntei and Shunsen (to be mentioned later) were likewise special painters of these kibyôshi. But there are a great many single nishikiyé, painted by Shunyei, which are famous. We give here two pictures; first, "The Wedding Procession," from the 8th scene of "Kana-dehon Chūshingura" (Plate 67.); and "Engeki Kompon Kusazurihiki" (Fig. 26.). The first picture illustrates an episode in the jôruri, and not one from the drama as performed on the stage: it shows the wife of Honzô Kakogawa, with her daughter Konami, going to the Ôboshi family at Yamashina. The second picture is a scene from "Soga Gorô," as played by Danjûrô Ichikawa, the Sixth, and Onna Maizuru (this is Asahina, played in the style of a woman) by Noshio Nakamura, the Second. Besides these, we have given a picture of Female Wood-cutters by Shunyei: this is a picture which was very popular at the time, a so-called surimono, and is different from nishikiyé (Plate 68.). The surimono were used for the purpose of making public the names of actors or other professionals, and as advertisements of shop-openings: they are quite different in character and form from the ordinary nishikiyé. Generally, in making this kind of illustration, hôsho paper was folded once, and on one part a picture was painted and on the other part the announcement written; then it was folded again: another variety had the picture and announcement on the two sides of small, thick paper. Although there was no regular rule for size and folding, these surimono often had a more attractive design than common nishikiyé, as is shown by the example which this picture offers.

As to picture-book illustrations by Shunyei, we have given one picture each from Shibai Kummō-zui and Ōuchi-ké Gundan. The illustrations for this Kummō-zui were almost entirely painted by Shunyei, except Nigao, in its seventh volume, which were done by Toyokuni Utagawa, pen-name Ichiyōsai. We have given here the picture of a lion as played in the theatre (Fig. 27.); and from the second volume of Ōuchi-ké Gundan, a picture representing Yoshitaka Ōuchi receiving advice, which he did not heed, from Harukata Suyé (Fig. 28.). By these we get a general glimpse at Shunyei's work of this style.

As for kibyôshi, we have carefully examined these books: Kyôkun Tsukamatsurazu-soro, Kotsuzui Shibai-zuki, Yaku-yoké Kôshaku, Takara-no-Kôfuku, etc., but have found that most of the illustrations were rather carelessly done. It seems, however, that the drawings for the very first title, Kyôkun Tsukamatsurazu-soro, are the best, and so we have chosen one, "Two Beauties Walking and Discussing Dress" (Fig. 29.). We cannot get any of his originals, and probably he did not paint many, as such; but by examining the pictures given here; we can satisfactorily understand his methods. We discern his minute, yet strong treatment in the pictures, "Female Wood-cutters," "Kusazuri-hiki," and "Ôuchi-ké Gundan," and his smooth, free ways are seen in the illustrations for kibyôshi. His bold touches, somewhat like those of the Kanô school, are to be noted in the illustrations for Yaku-yoké Kôshaku. although we cannot decide precisely as to his whole value, unless we examine his original, hand paintings.



Fig. 26. Engeki Kompon Kusagurihiki



Fig 27 From Shibai Kummö-zui.



Fis. 28. From Elion Ouebike Gundan



I.o. 29 From Kyökun Tankamatsurazu-soro

In conclusion, we may say that, in skill Shunyei was said to be the first painter under Shunshô in the history of Ukiyoyé; yet, on the other hand, his dexterity was not equal to that of Shunchô, who is not so famous in the history of the school as he. Looked at from this standpoint, is our reason for placing him later than Shunchô when we are considering the pupils of Shunshô.

CHAPTER IV.

SHUNKÔ KATSUKAWA.

Shunkô (存好) Katsukawa, at first called Shunwô, was commonly known by the name of Denjirô.

Biography of Shunkô.

He was famous, as well as Shunyei, as one of those skilful pupils who had studied under Shunshô. He painted many portraits of actors. As he used a seal shaped like a tsubo ("jar"), people called him Ko-tsubo, in contrast to Tsubo-ya, his teacher. Shunshô. He devoted himself principally to nishikiyé, and did not paint much for kibyôshi: the only pictures of the latter kind that he is known to have done, were for Seirô Milsubuton (five volumes). At one time he called himself Shunshô Katsukawa, the Second; but at the age of forty-five or forty-six, his right-hand became paralysed; therefore he gave up his profession for a time, and that name was inherited by a pupil of Shunyei. After that Shunkô lived in Zempukuji, a temple at Azabu, and having shaved his head, he called himself Shunkô-bô. Occasionally he painted pictures with his left-hand, so he then used Sahitsu-sai (meaning 'left-handed brush') for his pen-name. Shunkô died in the 6th month of the 10th year of Bunsei (June-July, 1827). In the temple, Zenshôji, Asakusa,

there are some pictures of *Bugaku* ("Playing Music and Dancing"), by Shunkô, which were painted on the *skôji* (Plate 69.). His age, of course, is not known; but on his picture, "Daruma and A Beauty" (Fig. 30.), he gave his age as sixty; so from that we make a guess as to his full age.

Among his works, there are two kinds: those painted with his right-hand, and those done with Masterpieces by Sunko.

his left-hand. There are some nishikiyé done with his right-hand before he became paralysed, and we reproduce here two theatrical pictures (Figs. 31, 32.). Both of these pictures show the method of the Katsukawa school fully. Shunkô's works done with his left-hand, although sometimes evincing a certain constraint, give us many skilful originals. We present here a picture of "Bugaku," preserved at Zenshôji, as above mentioned: the brilliant colouring is very effective. The picture bears this signature: "Painted by Shunkô with his left-hand, at the age of fifty-seven." The picture of "Daruma and A Beauty" is rather comical: it is an interesting conception, contrasting philosophy with conviviality, and beauty with ugliness. These two pictures are quite different in technique. If we could find Shunkô's hand-painting, done before his attack of paralysis, probably we could decide more closely as to his real merit; for there might not be any of the jolting, jarring traits that we detect in this picture.







Par 31. Incarreal Picture



1. .. 32. Ĝiso-no-Tora

CHAPTER V.

SHUNDÔ KATSUKAWA.

The family name of Shundô was Hayashi, and he had this pen-name, Rantoku or Rantoku-sai.

Biography of Shundô.

At first, he studied the Shunsui school and used the name Katsu-Miyagawa: then he became a pupil of Shunshô, and changed his name to Shundô Katsukawa. From about this time, his method, too, was changed. He painted many nishikiyé, and also quite a number of illustrations for kibyôshi, some of those kibyôshi being composed by himself. Although the date of his death and his age are not known, the time of his productions is determined to be from about the middle of Anyei until towards the end of Kwansei (1772–1800), by the dates of the kibyôshi mentioned here. In Zôho Ukiyoyé Ruikô, he is described as: "a man during Kwansei and Kyôwa," and so perhaps he was yet living in the Kyôwa era (1801–1803). The kibyôshi illustrated by Shundô are about thirty-five kinds. Besides these, he painted illustrations for Sharé-hon; such as, Tagasodé Nikki (one volume): Shussé Taiheiki (in black print, six volumes); etc.

We often find his originals, and here we reproduce one, "A Beauty and Two Girls" (Plate 70.). The rich and skilful colouring impart an appearance of elegance; the features and the general technique display the specialty of his school, and the whole composition is most praiseworthy. Shundô was a dexterous painter, and a rival of Shunshô, having already passed Shunyei and Shunkô. His vigorous treatment and his deft touches of dense or thin colour in painting nishikiyé, are effectively shown in the Nagayé we give here: Daikokuten ("The God of Happiness," Fig. 33.): and with this we can make an exact comparison with the Nagayé by Shunchô, already given. In Tagasodé Nikki, there are only two illustrations; but one of them, that of "A Beauty Doing-up Her Hair" (Fig. 34.), is superior to all other illustrations of the kind which we have hitherto given: the only pictures which can be compared with it, are those for Kabuki Nendaiki, Tokonatsu Zôshi, painted by Shuntei, a specialist in this kind of work; that is monochrome. As to ability to show thinness or fatness, the Beauty done by Shundô's own hand is rather deficient. We reproduce here two pictures from kibyôshi: one shows Kakuyemon Mannenya (Fig. 35.), pondering over the policy of his affairs; an incident from the first plate of the first volume of Shintateya Kamezô. The next picture, which is from Futakuchimé Kanryakuyengi, represents Takao of Miura-ya, giving something to the Old Hag at the river Sanzu (the Buddhist Styx) when on her way to Hades, after she was killed by Sanza, her lover (Fig. 36.); these two characters are the hero and heroine of sundry novels. The drawing and the smooth treatment, as well as the rich colouring, show true artistic merit better than do those pictures done by the artist's own hand. All the illustrations for kibyôski painted by artists of the Katsukawa school are inferior to these. Besides those enumerated here, there are many new and quaint designs for kibyôshi: for instance, such as "A Figure with the Head of A Sparrow," of Kurenri; that of "A Person with the Head of A Tortoise," of Shintateya Kamezô; and that of "A Man with the Head of A Crane," Karakasa-no-Ranshô; as well as illustrations of Manners and Customs of China, etc., which we omit here.





l 10. 34. From Tagasodé Nikkı.



Fire 35. Fron Shintatova Kamerô.



la 30 laon I aloch m xoryakoyengi

CHAPTER VI.

SHUNKAKU, SHUNJÔ, SHUNKYÔ, SHUNKÔ, SHUNRIN, SHUNKYOKU, SHUNSEN, SHUNGYÔ, AND KYOKKÔ KATSUKAWA.

There are many pupils of Shunshô, besides those to whom we have alluded in the last four Pupils of Shunshô, in addition to those already mentioned.

There is another man, named Shunkyô, who is not mentioned at all in any books giving biographies of artists of the Ukiyoyé school; yet, judging from the works he has left to us, he seems to have been a pupil of Shunshô. Kyokkô Katsukawa, whose masterpieces are left to us, is named in Aohon Nempyô, and he, too, was probably a pupil of Shunshô, or of Shunkyoku.

In the diagram given in *Ihon Zōho Ukiyoyé Ruikô*, these five are given; Shunryū, Shunri, Shunyen, Shunchō (春朝), and Shunrō, besides the four treated of in the four preceding chapters and the seven mentioned at the head of this. All of them, however, are not in the biography, except Shunrō, who was praised throughout the country and whose name was well-known abroad, as Hokusai Katsuragi (to be mentioned later).

In Bukô Nempyô, these three, Shungyoku, Shunzan, and Shuntoku, are described as pupils of Shunshô; but having followed the authority of Zôho Ukiyoyé Ruikô, in taking them to be pupils of Shunyei, we do not discuss them here. Ukiyoyé Bikô tells us that Shunshô had a pupil named Hôshô Katsukawa, but his name is not given in any other book, and his works are not to be seen.

Shunkaku Katsukawa is thus mentioned in the description of *Ihon Zôho Ukiyoyê Ruikô*. "he Shunkaku.

Shunkaku.

painted Hoso-yê" (perhaps these were Naga-yê). Further than this, we cannot trace his biography at all. We have secured a copy of his "Keisei Agé-maki," a theatrical picture of nishikiyê (Fig. 37.), which is reproduced here: from it we get a glance at his method. It is praiseworthy to see his skilful, elegant ways, handed down from his teacher, Shunshô. The elegant painting of the robes and the technique are especially commendable.

As to Shunjô Katsukawa's biography, it is entirely lacking. From Aohon Nempyô it is known only that he painted illustrations for some kibyôshi. To show his style, we have given here a theatrical picture in 'nishikiyé (Fig. 38.), and also an illustration from Daitsû Chotto Kuruwa Chaban, a kibyôshi (Fig. 39.). When the wooden-blocks for Shunjô's kibyôshi illustrations were carved in a clumsy way, the effect of his free brushwork was very often destroyed, and the result was rather rough, as is the case with the pictures for Kaonité Shiru Kanzen Chôaku. This picture of Daitsû is one of the best that can be chosen from Kuruwa Chaban, as well as from among all the kibyôshi painted by Shunjô.

There is no available biography of Shunkyô Katsukawa. In Aohon Nempyô he is described thus:
Shunkyô.

"he may be a pupil of Shuntei." But inasmuch as he painted illustrations for the kibyôshi,
Muchazukushi Konzatsu Kôshaku (three volumes), Shunkyô cannot have been a pupil
of Shuntei Katsukawa, who died in the 3rd year of Bunsei (1820), at the age of fifty-one. Furthermore,
upon the authority of the diagram of lineage given in Ihon Zôho Ukiyoyé Ruikô, it is correct to
describe him as a pupil of Shunshô.

The illustrations for Konzatsu Kôshaku are the only works by Shunkyô that are lest to us. Therefore, having taken a picture from the end of the middle volume, Oguri Hangan and O-Kané, a strong woman of Ômi province (Fig. 40.), we give them as an example, although not a sufficient one, of his works.

Again, the biography of Shunkō (春紅) Katsukawa is lacking; and this time the artist's name is not found in *Aolon Nempyō*; but his *nishikiyi* are often to be seen. We present here a theatrical picture (Fig. 41.) to give a general glance at his ways. His method well shows that of his teacher; but in portraying featuers and costumes, he had a peculiarity of his own.

The only trace of a biography of Shunrin Katsukawa that we have, is the diagram in *Ihon Zôho*Shunrin.

**Oblive Noble 1: The picture we give here was painted in the 4th year of Temmei (1784), as an illustration for the *kibyôshi*, Sakurasô Nobé-no-Nishiki* (three volumes); from it we can determine only the artist's date and learn something of his skill. We have chosen for reproduction, an illustration from one of the volumes (Fig. 4z.). It represents Umatarô of Tomimotoya, an excellent, handsome young man and the hero of this *Nobé-no-Nishiki*, as successful in his business. The minute treatment is such as is rarely seen in illustrations, and only in those of this kind; and notwithstanding that Shunrin's fame was rather low, by this picture we can sufficiently see that he was one of the excellent painters of illustrations for *kibyôshi*, and that he was an artist to be accounted worthy.

Shunkyoku. Shunkyoku Katsukawa is not clear, and in Aohon Nempyô he is described simply thus: "a man who rarely published sôshi with his own illustrations." From the information given in this Aohon Nempyô, and also by some of his masterpieces, we know that he painted some illustrations for kibyôshi, such as, Yo-no-uwasa Hana-no-Shishô (two volumes); Tsūjin Sangokushi (three volumes); Konzatsu Futsûta Denki (three volumes); Tametomo Tonda-Shima-meguri (two volumes); etc. All of these, except Futsûta Denki, seem to have been composed by himself. We have selected two pictures: one from Tsūjin Sangokushi (Fig. 43.) and one from Futsûta Denki (Fig. 44.). The first picture, that is the one from Sangokushi, shows a dissolute man, Hichô, going to amuse himself in the brothel, Hôraiya, and is taken from the second picture of the last volume. The other picture, that is the one from Futsûta Denki, shows a fast young man, Futsûta, who had for his mistress Kana Murasaki, scattering silver coins instead of beans (to drive away the evil spirits at the end of the Old Year) in the brothel, Matsubaya: it is from the second picture of the last volume. The latter, especially, is the best among Shunkyoku's illustrations. We notice that not only was he, with Shunrin, superior to Shunjô and Shunkyô, but his use of the brush is more effective than Shunrin's.

Again, the biography of Shunsen (春泉) Katsukawa is lacking; but we often see his nishikiyé, and we know that in the 1st year of Kwansei (1789), he painted illustrations for the kibyôshi, Daisensekai Henjingura (two volumes), as this statement is made in Aohon Nempyô. We have chosen two theatrical nishikiyé: one is "A Mad Woman" (Fig. 45.), other is Hôkaibô (Fig. 46.) The drawing of this Mad Woman shows the mysterious, good points of the Katsukawa school; and as to the Hôkaibô (second picture), the features of that figure are truly well depicted.

If we compare the *nishikiyé* of these four artists, Shunkaku, Shunjô, Shunkô, and Shunsen, who have just been discussed, Agémaki by Shunjô and the Mad Woman by Shunsen, are the most excellent; and we must say that the other two artists cannot be compared with these.

Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô.

Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the diagram of lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the lineage given in *Ihon Zôho*Shungyô Katsukawa's name is not even seen in the lineage given in



Fig. 37 Keisei Agemas .



Fir. 38. A Theatrica Picture



Fig. 39. From Dailen Chotto Kurawa Chaban



11.40 From Muchazukushi Konsals Kôshaku



First 41 Portra c of Tray



Fig. 42. Trom bassings. Nobe no-Nishiki



Fig. 43. From Ima-Tanyo Sangokushi



Fig. 44. From Konzatsu Futsûta Denki



F1. 46 A Mad Womab.



1 % 46. Hoxar o, a Theatrical Picture.



Fig 47 From a Painting by Snungyô

resembles that of Shunshô, we come to the conclusion that he was a pupil of Shunshô. It is clear that he had Kakusensai for his pen-name, as he often wrote it on his pictures. Here, we have chosen for reproduction, his originals: "A Beauty" (Plate 71.), and "A Beauty Cooling-off" (Fig. 47.). We consider that he almost stands on the same level with Shunchô (春樹).

In Aohon Nempyō, Kyokkō Katsukawa is described as having painted illustrations for such kibyōshi as Kitsui Usoshima Monogatari (three volumes); Hoshizukiyo Bōzu-no-Michiyuki (two volumes); etc. Besides this, nothing is written of his biography in any other books. If we notice that he used the characters, "Kyoku" instead of "Shun," he may nevertheless have been a pupil of Shunkyoku. We can give here only one picture to show his skill: it is taken from the illustrations for the first-named kibyōshi, Kilsui Usoshima Monogatari (Fig. 48.). It shows Imotarō, the hero of the story, a dissipated man. This picture is from the first part of the middle volume, and we infer from it that he could not, even at the last, achieve much fame, because he was not particularly skilful, having always some immature traits.



Fro. 48. From Lusan Usoshima Monogatar,

CHAPTER VII.

SHUNTEI KATSUKAWA.

Beginning with this chapter, we are going to explain about the pupils of Shunyei, and first we Biography of Shuntei.

discuss Shuntei Katsukawa. His family name was Yamaguchi (some say that he came from the Nakagawa family) and he was commonly called Chôjûrô. He used these pen-names: Shôkôsai, Shokyûko, Suihô-itsujin, Gibokuan, etc. He was born in the 7th year of Meiwa (1770). At first he was a pupil of Shunyei, but subsequently he followed the method

of Toyokuni Utagawa, and he did his nishikiyé of actors according to the canons of the Utagawa school. Once he painted illustrations for Hana-no-Yedo Kabuki Nendaiki (twenty volumes), and was highly praised by the world. In the 1st year of Bunkwa (1804), he was punished, with his teacher Shunyei, for his publications, which were alleged to have infringed the orders for preserving public peace. Although, in Zôho Ukiyoyé Ruikô and in Ihon Zôho Ukiyoyé Ruikô, it is stated that he gave up his profession when in his prime, because of ill-health, yet we know that from the 10th year of Kwansei (1798), when he was twenty-nine years old, until the 3rd year of Bunsei (September 9th, 1820), when he died, at the age of fifty-one, he painted great many illustrations for kibyôshi, kusazôshi, and yomihon, which are now extant.

He spent almost his whole life in painting illustrations for kibyôshi, kusazôshi, and yomihon.

Masterpieces by Shuntei.

Of his originals, hand-paintings, although they are rather scarce, we have many nishikiyé. We reproduce here illustrations from Go-Taiheiki Shiraishi-banashi, "Revenge," from the ninth part of that work (Fig. 49.).

From Kabuki Nendaiki, we have chosen the theatrical picture, Kotobuki Manzai, of Ichimura theatre (Fig. 50.), and this is the best of the illustrations. His way of depicting thickness and thinness, smoothness and sharpness, is very skilful, and we think it is superior to the delicate methods of his teacher; the picture of Kotobuki Manzai is especially beautiful. The audience in Shiraishi Banashi, is depicted in very interesting ways, bringing out various amusing features of the people, in a manner that fully shows his skill.

In the time of Shuntei and Shunsen (he is to be mentioned in the next chapter) kibyôshi and kusazôshi were more popular than during Shunyei's time: chûhon and yomihon, which are larger than kibyôshi, also began to be published. Shuntei, having painted many illustrations for these kinds of books, was warmly welcomed because of his skill. To give an illustration of his, Shuntei's, work for yomihon, we have reproduced here the picture of Nadeshiko, the beloved daughter of Sôji Shimada, a rich samurai, from Tokonatsu Zôshi (Fig. 51.). These yomihon, when compared with kibyôshi and kusazôshi, are found to be more worthy as novels: their size is much larger, and consequently the pictures for them are more developed, while the art displayed in printing them is more effective. The painters of these illustrations gave more precise attention to them than they did to those for kibyôshi and kusazôski, as the examples show. Among the artists of the Katsukawa school, Shuntei was the best in illustrations for yomihon. The only thing to be said about them is that his technique in this kind of art lost the specialty of the Katsukawa school, having been influenced by the Utagawa and the Kikugawa schools (to be mentioned later). If we wish to realise the character of the change which has just been alluded to, we need only to compare this picture of an illustration for the kibyôshi, Fijin Godaiki (Fig. 52.), which was published by Shuntei at the age of thirty-four, in the beginning of his professional career, 3rd year of Kyôwa (1803), with that of an illustration for Ikinuki Chikara Otoko, produced by him in the 14th year of Bunkwa (1817), just four years before his death, and at the end of his professional career (Fig. 53.). The first displays the elegant specialty of the Katsukawa school, while the latter shows a rather strong treatment added to his skill. From Jijin Godaiki, we take the picture, Prince Hikohohodemi, from the fourth volume; and from the other, Chikara Otoko, the picture of Hachisuké, a filial son, who has a large cask on his shoulder in which he is carrying seven thieves, to the great astonishment of the court officers of that time. From these pictures we can form an opinion of Shuntei's variable skill.



CHAPTER VIII.

SHUNSEN KATSUKAWA.

Shunsen Katsukawa was as famous as Shuntei among the pupils of Shunyei. He was commonly called Seijirô, and used these pen-names: Tôryūsai and Kashôsai. At first he was Biography of Shunsen. a pupil of Tôrin Tsutsumi, and was called Shunrin, 春琳, (someone says, Shūrin), but afterwards he changed his name to Shunsen, when he began to study under Shunyei. In the 5th year of Bunkwa (1808), he was highly praised for his illustrations for these kibyôshi: Fukushû Gengorobuna (six volumes), and Saruta-ga-Fuchi (six volumes), and for them was greatly admired by the world. As the publishers, were very anxious to get Shunsen's new pictures, they published day by day, without any intermission, and so for a while the pictures of Toyokuni Utagawa were pushed aside. From about the 2nd year of Bunsei (1819), for some reason or other, Shunsen changed his name to Shunkô, the Second, and after the 6th year of that era (1823), he discontinued painting pictures for printing. In the beginning of Tempô (1830), he commenced to paint decorative pictures on pottery. At that time, wine-cups, decorated with pictures, became popular and Shunsen devoted himself to this kind of painting as a specialty. His wife had something of a genius for literary composition, and her pen-name was Gekkôtei Shôju. From the 2nd year of Bunsei to the 5th (1819-1822), she composed a number of kibyôshi and published every year, the illustrations being painted by her husband. Shunsen had a pupil, Shunri, but this man's biography is not known, nor are his works to be found. There are many kibyôshi and illustrated by Shunsen. Besides these, Shunsen also painted illustrations for sundry chûhon: for example, Inaka Tsûgen Ekiro-no-Suzu (one volume), etc.

As Shunsen, like Shuntei, spent practically the whole of his life in painting illustrations for





Fig. 55. From Kofüshitaté Tatoyé-no-Cinkamichi

Masterpieces by Shunsen.

Rabyöshi especially, we have, for that reason, but few of his originals: but on the other hand, we have many of his *nishikiyé*. We have selected, for reproduction, one of the eight pictures of *Fûryû* Keshô* ("Fashionable Toilets") *Benizara-no-Sekishô* (Fig. 54.)*. Without question, the motive for these eight pictures of the "Fashionable Toilets") *Benizara-no-Sekishô* (Fig. 54.)*. Without question, the motive for these eight pictures of the "Fashionable Toilets of a Beauty," had its origin in the Ukiyoyé adaptation of the "Eight Views on the Rivers Hsiao and Hsiang," China, combined with the "Eight Scenes of Ômi Province," Japan. The treatment in these pictures is like the delicacy of Shunyei; yet it shows a similar strength, along with somewhat of the skilful sharpness of Shuntei: but we notice that his illustrations for *kibyôshi* are rather different from this. We think that his *nishikiyé* may mostly have been produced before he painted many illustrations for *kibyôshi*. To show examples of his *kibyôshi* pictures we have given here one from *Kofūshitaté Taloyé-no-Chikamichi* (Fig. 55.)*, produced in the 6th year of Bunsei (1823), when he called himself Shunkô, the Second. The picture shows a beautiful lady, newly married. We note that the brushwork and conception of the picture, evince the influence of the Utagawa and the Kikugawa schools, and that the picture resembles the *yomihon* by Shuntei.

CHAPTER IX.

SHUNZAN KATSUKAWA.

In the diagram given Zôho Ukiyoyé Ruikô, Shunzan Katsukawa is described as a pupil of Shunyei,

Skill of Shunzan and
His Masterpieces in
Nishikiyê.

Mishikiyê.

do not see any mentioned in Aohon Nêmpyô. The only ones we have found, are the illustrations for

Yuigahama Chûya Monogatari (five volumes). After looking at these pictures, we cannot but admire

his skill in painting nishikiyé; if he was not a rival of Shunchô, he was, assuredly, in no way inferior to him. We can judge of his skill by the reproductions that are given in this volume: a picture of a scene of "Yamazaki" from Fûzoku Mitaté Onna Chûshingura (first of Plate 72.). The next is "The Invasion at Night," from a scene of the same drama (second of Plate 72.). The third is "A Beauty at Her Toilet" (Plate 73.). How skilful and beautiful are the brushwork and the ways of painting features and poses! Especially in the second picture, "The Invasion at Night," we see Shunzan's mysterious traits. In this picture, as well as in the third, "A Beauty at Her Toilet," the way he had of indicating perspective is clearly indicated; while the accessories and the arrangement of details, are extremely pleasing. "The Invasion at Night," is changed to conform to Ukiyoyé methods, and shows the confusion of sweeping and cleaning a mansion on a snowstormy night. In the same way, the picture of "Yamazaki" depicts O-Karu and her mother, changed into Beauties, in a kitchen.

Of illustrations for kibyôshi by Shunzan, as we have already stated, we could get only a part Kibyôshi by Shunzan.

of the Yuigahama Chitya Monogatari. We have selected for reproduction here, one picture from the third and fourth plates of the first volume (Fig. 56.). This picture represents Jôyetsu Uji, the hero of the story, in his boyhood, studying the science of war under Hambei Akamatsu, a rônin of Kiso, in a temple. This is only a coarse little picture, and cannot, of course, be compared with the former nishikiyé; yet it is undoubtedly one of the best among his illustrations of that kind, and the trees drawn as accessories are especially praiseworthy for the light way they are treated.



F16. 56. From Yungahama Chéya Monogatari,

CHAPTER X.

SHUNTOKU AND SHUNDÔ KATSUKAWA.

Shuntoku Katsukawa was commonly called Sentarô. His works are mostly pictures of samurai (Mushayé). Shundô Katsukawa was generally known as Masazô, and he was also called Dai-masa. It is said that he was skilful in painting pictures with his left-hand; but beyond this his biography is lacking. In Zôho Ukiyoyé Ruikô, he is merely mentioned as a pupil of Shunyei. In Bukô Nempyô, Shuntoku is described as a pupil of Shunshô, together with Shunzan and Shungyoku; but on the monument to Shunyei, in the grounds of Chômeiji, his name is included among Shunyei's pupils, and in Zôho Ukiyoyé Ruikô, he is given as we have stated. We therefore treat him as a pupil of Shunyei.

We reproduce here something done by each: for Shuntoku, the picture of Umewômaru, from Masterpieces by the Two.

the drama, Sugawara Denju Tenarai Kagami (Fig. 57.); and for Shundô, a Cyprian, Umegayé (Fig. 58.), from Hirakana Sei Suiki. These two pictures make a single nishikiyé.

As to other pupils of Shunyei, the biography is not clear, nor are we certain about their works:

and therefore as to taking examples in the same way as with certain pupils of Shunshô, we shall not tell about them specifically. Their names we have already given, when we dissussed Shunyei in Chapter III. of this Part.





PLATE 55.

TWO BEAUTIES STROLLING.

BY SHUNSHÔ KATSUKAWA.

From a painting in colours on silk; mounted as a kakemone.

Size of original: 2 feet 63/4 inches by 11 inches.

Owned by Mr. Hideo Takaminé, Tokyo.

(See Page 48.)

S, intotal was some as commonly called the are. This corks are notify pictures Month A. Borna fines of the form

Ciclimpietes in the Ind.

PLATE 55. at all seyoule to sugar site of el

I' pilk of the 150 beard a

TWO BEAUTHES SIRED LING

BY SHUNSHO KATSUKAWA

The stability





PLATE 56.

A BEAUTY UNDER THE BLOSSOMS.

BY SHUNSHÔ KATSUKAWA.

From a painting in monochrome on silk; mounted as a kakemono Size of original: 3 feet 1½ inches by 1 foot 1½ inches.

Owned by The Fine Art School, Tokyo.

.බස් 111. 1

A BOND TODOR THE ST. SSOVA

BE SHENSHO KALL K. 6

From a south, in the value of the dramar as a size () who a configuration of the transfer of the transfer that the mass (1/2)

Owned by The Fine Art School, Longo,

rap such sec





PLATE 57.

A BEAUTY AND A CAT.

BY SHUNSHÔ KATSUKAWA.

From a painting in colours on paper; mounted as a kakemono.

Size of original: 3 feet 2 inches by 1 foot 31/4 inches.

Owned by Mr. Kôsô Homma, Tokyo.

(See Page 48.)

76 317 734

1. 1. 11. 7

(. P > M

.





PLATES 58, 59.

BEAUTIES.

BY SHUNSHÔ KATSUKAWA.

1. Two Beauties Reading a Book.

From a painting in colours on silk, thickly washed with milky gold.

Size of original: 1 foot 1/4 inch by 91/4 inches.

2. Three Beauties Practising Handwriting.

From a painting in colours on silk, thickly washed with milky gold.

Size of original: 1 foot 1½ inches by 9½ inches.

Owned by The Imperial Museum, Tokyo.

PLATES 58, 59.

REALTIES

8) officerif water him.

L Iwo Be unes deading a Book.

Fr. n. a point g to colours a situatinally suched with subsymptotic Stocks, expending to the colour property of the second of the colour states. The Colours of the colour states are property of the colours of states in substantial managers. It is not a second of the colours of the colour states in the colour states.

Owers by Line angeria Massim. Lekyo.









PLATE 60.

SEVEN BEAUTIES IN A BAMBOO GROVE.

BY SHUNSHÔ KATSUKAWA.

From a painting in colours on silk; mounted as a kakemono.

Size of original: 3 feet 13/6 inches by 1 foot 13/6 inches.

Owned by Fine Art School, Tokyo.

PLATE 60.

 $_{3}\mathrm{F}^{1}$ N examples by a barroo grove.

BI Shirt H. Kerry F. Mi.

From a paint of the cours on silk; manted as a date word. Size of migine; 3 feet 185 inches.

Owerd by Pin. Art School, Tokyo.



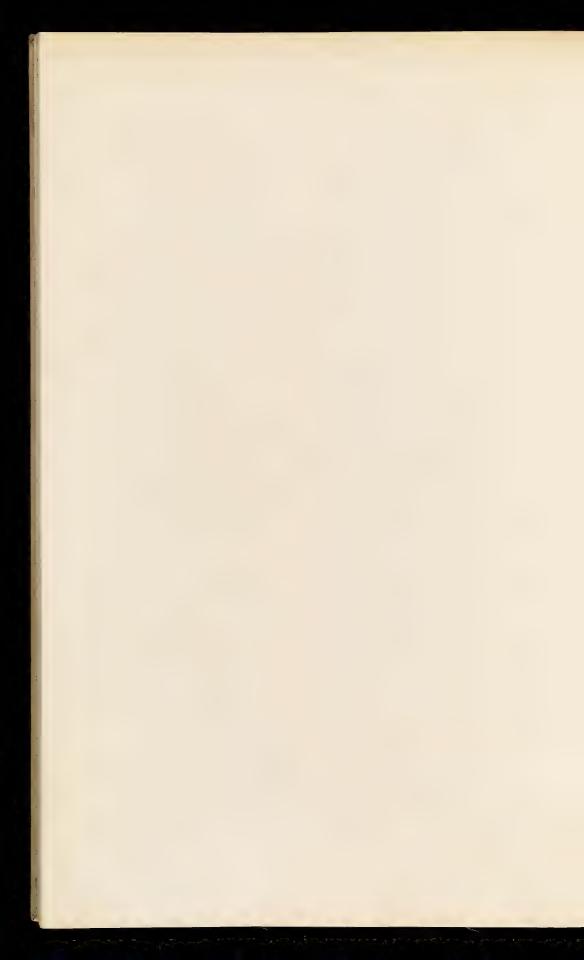


PLATE 61.

A GROUP OF BEAUTIES LOOKING AT KAKEMONO.

BY SHUNSHÔ KATSUKAWA.

From a painting in colours on silk; mounted as a kakemono. Size of original: 2 feet 3% inches by 4 feet 1% inches.

Owned by Mr. Tomitarô Hara, Yokohama.

PLATE 01.

GWATAN AVE TO THE COMP

200 016 186 18

beat because the constant

whatter you stall a sign

and Tyme 1 and I am



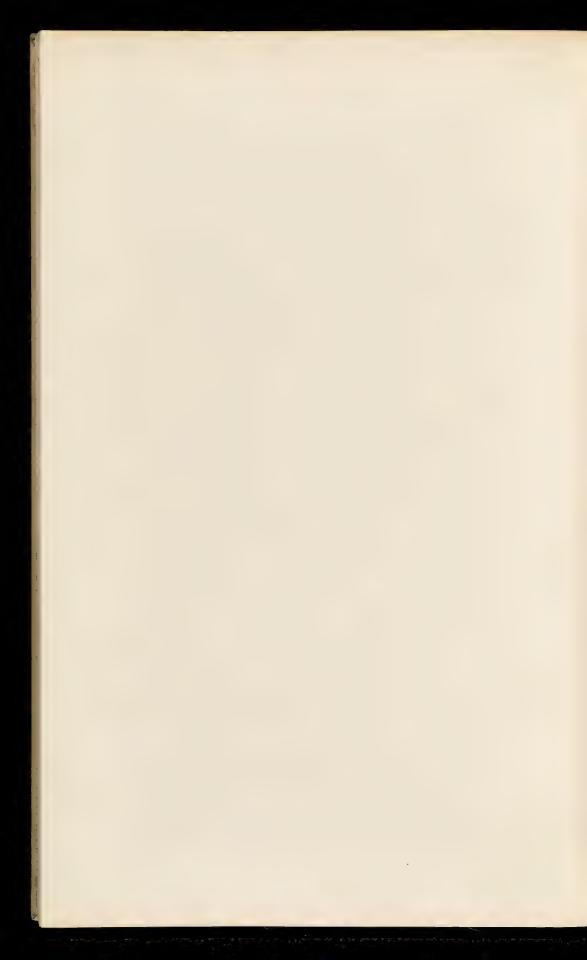


PLATE 62.

DRAMATIC AND THEATRICAL PICTURES.

BY SHUNSHÛ KATSUKAWA.

- Rikiya Óboshi, Konami, and Tonasé. (Left-hand upper picture.)
 From a coloured print. Size of original: 9% inches by 7 inches.
 - 2. Yakkono-Koman. (Right-hand upper).

From a coloured print. Size of original: 1134 inches by 53/2 inches

3. Kanpei Hayano and Yagorô Senzaki. (Left-hand lower).

From a coloured print. Size of original: 93/4 inches by 71/2 inches.

4. Kagetoki Kajiwara. (Right-hand lower).

From a coloured print. Size of original: 1 foot 434 inches by 53/2 inches.

(See Page 50.)

PJ. VTE 62.

98 VENEZ AND ARRIVE PROTURES.

of the Mr. and Standing

So, a soli Konand, and Tonask. Chatching upper pactics.

The mass of the final control of the solid order.

The mass of the final characteristics of the solid order.

So Kan of Hall to and Year of Social Characteristics.

The mass of the Social order of the final lower of the solid order.

The final control of the Social order in the bound of the solid order.

The final control Kaling is a Social order of the final order.

(0 5 Saul 10





PLATE 63.

WORSHIPPING AT THE SHRINE IN THE FOUR SEASONS SPORTS OF THE FIVE FESTIVALS.

BY SHUNCHÔ KATSUKAWA.

From coloured prints. Size of originals: each, 10½ inches by 7½ inches.

(See Page 53.)

PLATE 63

WORS-HPING AT THE SL IN IN THE FOLK SEASONS SPORTS OF THE FRICIEFS AVALS

Brond, chô katananan

From coloured prints. Size of Originals: cach, 10% inclus by 7% tel.

466 520







PLATE 64.

A BEAUTY CASTING A FISH-LINE.

BY SHUNCHÔ KATSUKAWA.

From a coloured print. Size of original: I foot 23/4 inches by 93/4 inches.

(See Page 53.)

PLATE 64.

A BEAUTY CASTING A FISH-LINE

BY SHUNCHO KATSLKAWA.

From a coloured print. Size of original: 1 foot 21/4 inches by 93/4 inches.

(See Page 53.)



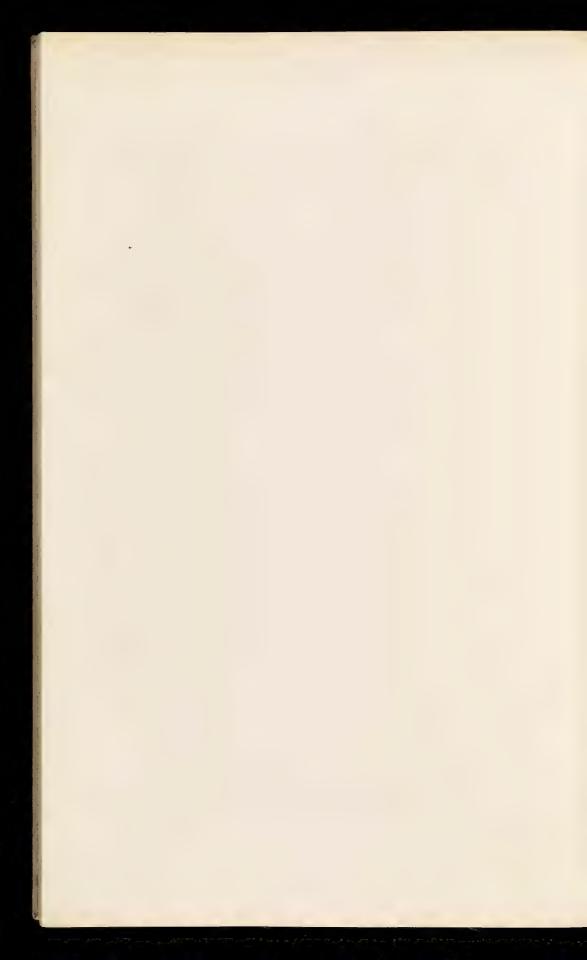


PLATE 65.

A GROUP OF BEAUTIES PLAYING.

BY SHUNCHÔ KATSUKAWA.

From coloured prints. Size of originals: each, I foot 2 inches by 75% inches.

.75

A GROUP OF THE HIS BLAYDIG.

B5 SBL + 110 K C LU K CW L.

from " cod prints, buse of the later of a contraction to a the

..2

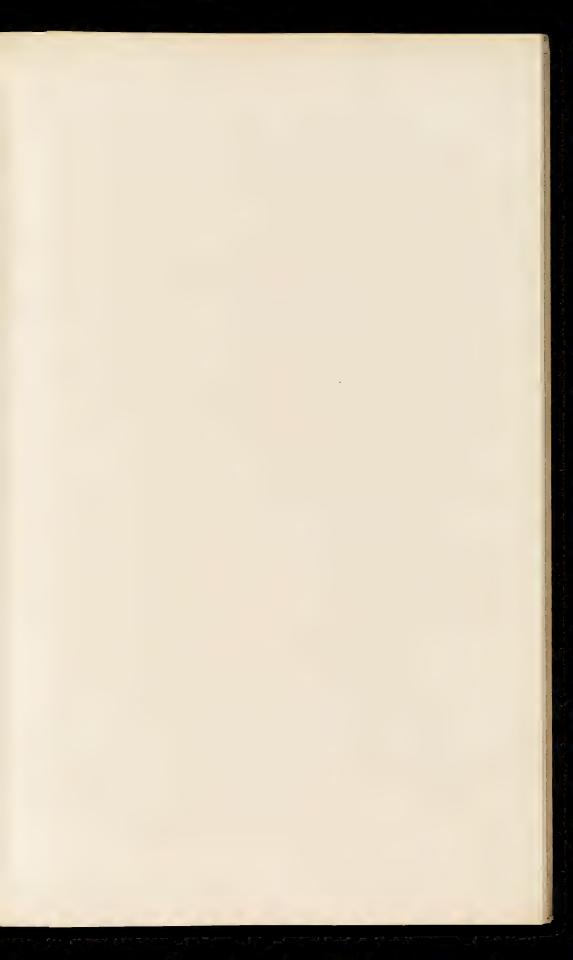








PLATE 66.

NAGAYÉ.

BY SHUCHÔ KATSUKAWA.

1. A youth and a lady.

From a coloured print Size of original; 2 feet 31/2 inches by 41/4 inches.

2. Ushiwakamaru and Jôrurihimé.

From a coloured print. Size of original; 2 feet 23/2 inches by 43/2 inches.

3. Two Beauties.

From a coloured print. Size of original: 2 feet 31/2 inches by 41/4 inches.

PLATE 66.

1 1 30 1/2

BY SHUCHO KATSIRAWA.

1. A youth and a 'y

From a column print. Sinc of original 2 foot 314 inches by 414 inches.

2. Usbi waramaru and Joruminimé.

From a coloured print. Size of original: 2 feet 2% inches by 4% inches.

From a coloured print. Size of $\mathrm{ori}_{\phi}\mathrm{ina}$: 2 feet 3½ inches by 4½ inches.





PLATE 67.

THE WEDDING PROCESSION.

BY SHUNYEI KATSUKAWA.

From a coloured print. Size of original: 1 foot 1 inch by 51/2 inches.

PLATE 67.

THE WEDDING PROCESSION.

BY SHUNYEI KATSUKAWA.

From a coloured print. Size of original: 1 foot 1 inch by 5% inches.





PLATE 68.

FEMALE WOOD-CUTTERS.

BY SHUNYEI KATSUKAWA.

From a coloured print. Size of original: 9% inches by 1 foot 11 inches.

PLATE 68.

FEMALE WOOD-CUTTERS.

BY SHUNYEI KATSUKAWA.

From a coloured print. Size of original: 934 inches by 1 foot 11 inches.





PLATE 69.

PLAYING MUSIC AND DANCING.

BY SHUNKÔ KATSUKAWA.

From a painting in colours on gold-paper; mounted as a set of sliding-screens. Size of original: 5 feet 8½ inches by 10 feet.

(See Page 60.)

PLATE 69

Builts of the bridge.

D. tradere du d. . I

who was to desirable to the second of the Million and the second of the

(0 2 70)

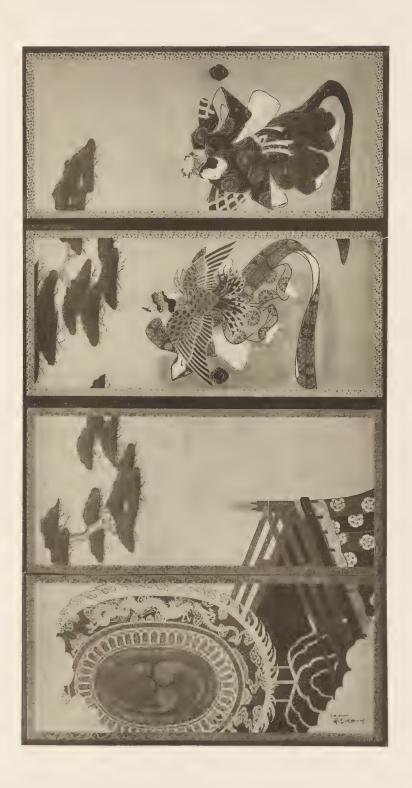




PLATE 70.

A BEAUTY AND TWO GIRLS.

BY SHUNDÔ KATSUKAWA.

From a painting in calours on silk; mounted as a *kakemono*.

Size of original: 2 feet 7½ inches by 1 foot 6 inches.

Owned by Baron Yanosuké Iwasaki, Tokyo.

(See Page 61.)







PLATE 71.

A BEAUTY.

BY SHUNGYÔ KATSUKAWA.

From a painting in colours on silk; mounted as a kakemono.

Size of original: 2 feet 8½ inches by 11½ inches.

Owned by Mr. Kôsô Homma, Tokyo.

(See Page 68.)

PLATE 71.

A BI MTY.

B) SHINGYO KATHIKANI.

 $P_{2n}:=\operatorname{producy}(n)\operatorname{colours}(n)\operatorname{silk}(n)\operatorname{nonated}(n)(n)$ $\leq_{n}(n)\operatorname{ngma}(n)(n)\operatorname{ret}(n)$

t whed by Mr. Kosô Homma, Tokyo,

(පිර පදහර ජෙන්)





PLATE 72.

A SCENE OF YAMAZAKI, AND THE INVASION AT NIGHT, FROM THE ONNA CHÛSHINGURA.

BY SHUNZAN KATSUKAWA.

From coloured prints. Size of originals: each, 91/4 inches by 61/6 inches.

115 7 711 72

JEBURA TA ZOR INCHI CA DATANTA CONTRA A JERUS EL TRANSPORTO A RESERVA

5 1 10

 (μ_{ij})) for discount f_{ij} , the solution of the second of the f_{ij}

: E. ec 73)



子啊



PLATE 73.

A BEAUTY AT HER TOILET.

BY SHUNZAN KATSUKAWA.

From a coloured print. Size of original: 1 foot 23/4 inches by 10 inches.

(See Page 73.)

57 11 7 1.





明 岄 治 [14] hrl 不許復製 不 許 1. 1-年 华 月 月 4. ---łi. 八 Н Н 削 發 刷 行

東京市京橋區新着町十三番地

志

摺 發 刷行

及所

編發 印 輯行 刷 兼省 苔 東京市京橋區新看町十三番地 田 神 島 田

輝

夫

艇

製

東京市京橋區新看町十三番地

(電話恩新橋三〇五五番)

院

(浮世輪派衛集款女第: 册奧附)









